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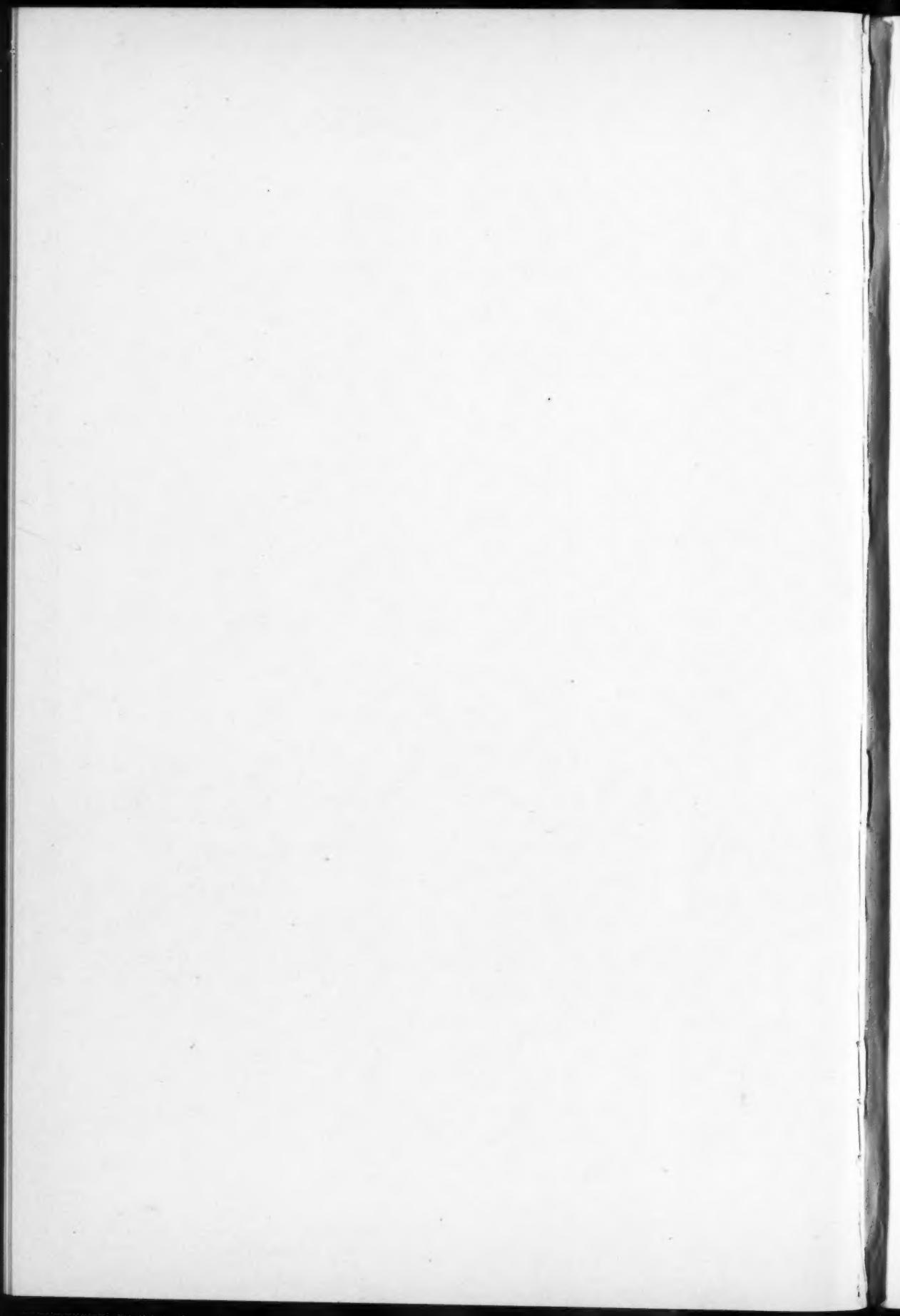
MAY-JUNE • 1916

•THE•AMERICAN•

# SCANDINAVIAN REVIEW



SPRING NUMBER



## CONTRIBUTORS TO THE MAY-JUNE REVIEW

HERMAN MONTAGU DONNER comes of a family distinguished in the annals of his native country, Finland. His father was for nearly a quarter of a century consul to the United States and Brazil, while one of his uncles, the late Senator Otto Donner, was for many years the dean of the last constitutional government of Finland. Mr. Donner was educated in England and Switzerland. Since coming to America he has made himself known as a poet, essayist, and lecturer. He has published a book of poems, *English Lyrics of a Finnish Harp*.

The biography of WILLIAM HOVGAARD, professor of naval construction in the Massachusetts Institute of Technology and late commander of the Royal Danish Navy, was published in the Niels Poulsen number of the REVIEW together with the biographies of the other trustees of the FOUNDATION.

The poems of GUSTAF FRÖDING in a translation by Charles Wharton Stork, several of which have been printed recently in the REVIEW, are already available in a volume published by the Macmillan Company, New York.

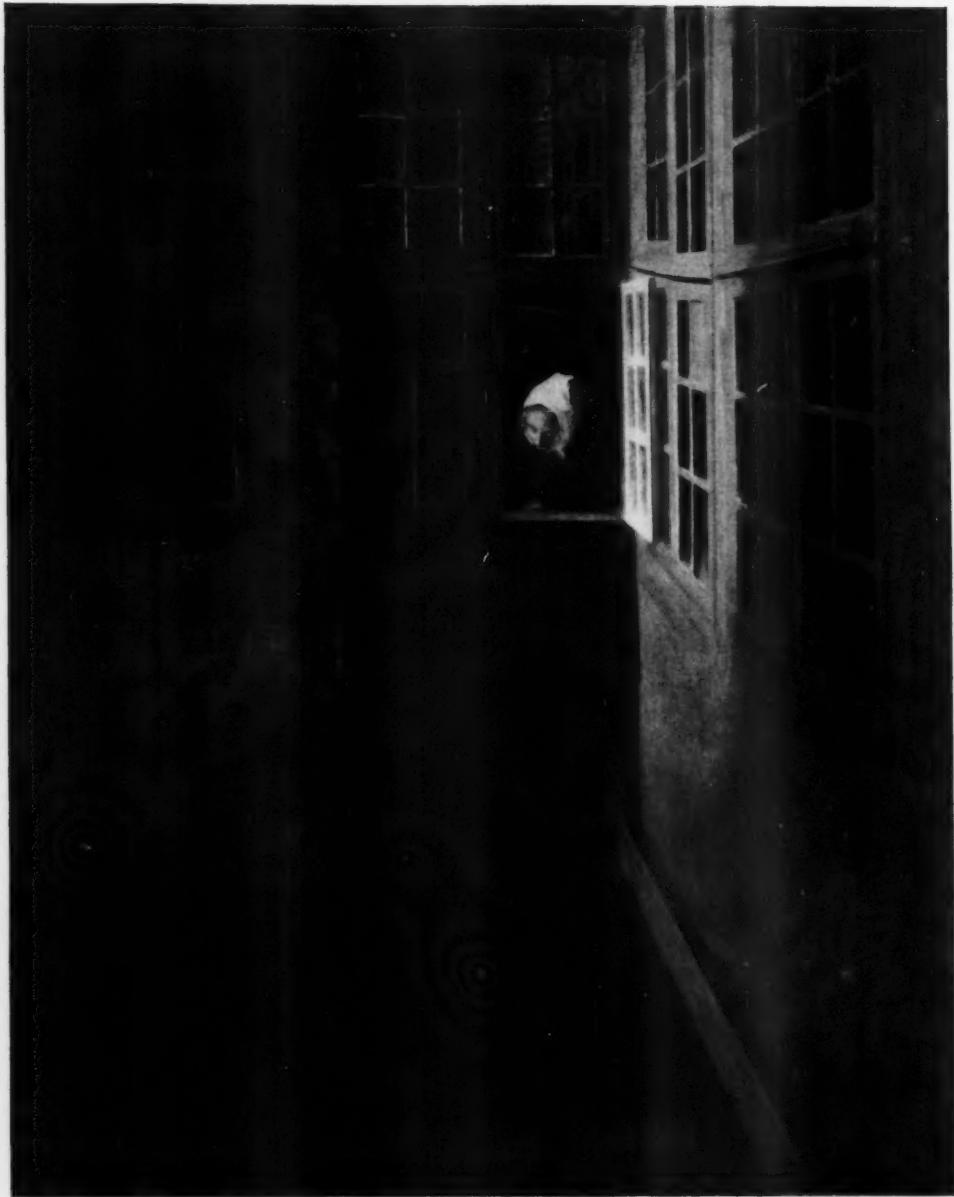
HERMAN BANG, one of the foremost authors of modern Denmark and deeply attached to his native country, died alone and with tragic suddenness on an American overland train, in 1912. A few days before starting on his western journey, he had read to a New York audience selections from his works and among them the story which is printed in this issue of the REVIEW. *Irene Holm* is characteristic of his subdued, gray-toned pictures of those obscure human tragedies that seem uninteresting to the casual observer. Bang's novels have had a great vogue in Germany but still await an English translator.

The work of BJÖRNSTJERNE BJÖRNSON is discussed in an article on *Tidemand and Björnson* by Christian Collin in the Third Yule Number of the REVIEW.

FRANK L. McVEY, since 1909 president of the University of North Dakota, is a public leader in that progressive state, where fully one half of the inhabitants are of Scandinavian origin. A series of lectures on American conditions, which he delivered at the University of Christiania, strengthened his affiliations with the North. President McVey is an international authority on economics and has written extensively on various phases of the subject. Among his books are *Populist Government*, *History and Government of Minnesota*, *Modern Industrialism*, and *Transportation*.

MARY E. MARSH is a young writer and artist of the West. She has been a pupil of Birger Sandzén, whose work she describes so sympathetically.

The REVIEW is indebted to Mr. William Henry Fox, director of the Brooklyn Museum, and to Dr. Christian Brinton, author of the catalogue of the recent Swedish Exhibition, for permission to reproduce the pictures by Kallstenius, Hesselbom, Bauer, and Anna Boberg.



*From a painting by Vilhelm Hammershøj*  
COURTYARD IN CHRISTIANSHAVN

The death on February 12 of Vilhelm Hammershøj, at the age of fifty-two, removes a painter who, by the most unpretentious means, interpreted the subtle charm of Danish life. Those who visited the Scandinavian Exhibition in 1912-1913 will remember his monochrome studies of quiet rooms which, for all their sobriety, were full of atmosphere and light and tremulous shadows.

# THE AMERICAN-SCANDINAVIAN REVIEW

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## A Finnish Folk-Song

Translated from the Swedish by HERMAN MONTAGU DONNER

*There grew a lily in the quiet valley,  
Full glowing within rosy crown;  
Sequestered grew one in the quiet valley,  
And ever modest wore her crown.  
I stood and gazed till, with a sudden sally,  
The welling tears o'er-brimmed, and flowed a-down.*

*I wept and prayed, and, some vain comfort seeking,  
My tender-sweet I thus addressed:  
"Why holdest thou my heart within thy keeping?  
Why hast thou wounded thus my breast?"  
I stood and gazed, and to my moist eyes leaping,  
The soul within me craved the boon of rest.*

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## Finland Crushed or Finland Free?

By HERMAN MONTAGU DONNER

UNDER cover of the colossal war now rending the unhappy nations of Europe, though supposedly waged to secure to the smaller and weaker nations the sure guarantee of life and liberty, we are confronted with one most disquieting contradiction to all the fine altruistic aims thus, no doubt sincerely, proclaimed. The little Finnish nation, remarkable for its high standard of civilization, and loyal throughout its history to whatever ruler it has pledged its faith to, has been deprived by the Muscovite autocracy of its last vestige of lawful independence. In other words, the only spot in the huge dominion of the Great White Czar where repre-

sentative government flourished and liberty thrrove, indigenous and full-grown, has been ruthlessly converted, beneath the convenient cloak of martial law, into a new stronghold of tyranny and repression.

Well may we ask, then, what shall the ultimate conqueror in this devastating world-war decree when there comes up for final disposition, in the New Federation of Nations to which we look forward, the case of this splendid little liberty-loving, law-abiding, progressive, and enlightened people of Finland? Shall the Day of Regeneration really dawn there too, in the Far North, or shall the cause for which the Allies are supposedly pouring out illimitable blood and treasure, be rendered a byword and a sham?

The problem is the more fascinating because, ethnically, the Finns are a race apart in Europe, where their only civilized kinsfolk are the Magyars of Hungary, now, in the curious turns of destiny, once more engaged in a death-grapple with the legions of the Czar. The Finns migrated originally from the vast Mongolian steppes into the immense plains of what is now central Russia. There they were in time subjected to irresistible pressure from later-coming hordes of Muscovites before which they moved north-west into the land of lakes, forests, and granite now called after them. Of even more pertinent interest, however, in the case of this advanced little nation, indomitable through all oppression, is the later infusion of Teutonic blood through the Swedish-Finlanders who immigrated at various periods and in differing numbers from the western shores of the Baltic Sea, beginning about a thousand years ago. This element soon came to dominate the rest. Settling along the middle of the western coast and a portion of the south-western corner of Finland, it brought superior alertness and enterprise, more buoyant vitality, and, most precious heritage of all, the humanistic culture that has made Finland the connecting link between the semi-barbarism of Russia and Western civilization. The Swedish language became the medium through which the outside world became familiar with the achievements and aspirations of the people, the flower of their creative spirit, their soul.

To an American, this nation, thus welded together of parts originally not entirely harmonious, should appeal with a special spiritual kinship. Imbued with an ancient and deep-rooted love of liberty in addition to a strong sense of personal dignity and reverence, it early attained the official recognition of the independence that was racially its birthright. Under the overlordship of Sweden its heathen inhabitants were, after more than one futile effort, finally Christianized, and received in the XIVth century the same political rights as the Swedish provinces, thus becoming an integral portion of the Scandinavian realm. Toward the end of the XVIth century, it received the official title of the Grand Duchy of Finland, and the seeds were sown of that

true national existence which must mark it out for separate consideration when the present European upheaval shall have reached its end.

For the facts of history will then, surer of the audience of justice, ring out with tongues of bronze. They will proclaim anew how, in 1809, as the fruits of a successful war waged against Sweden, the Czar of Russia, Alexander I., honoring the constitutional basis of Finnish governmental institutions, summoned the duly elected representatives of the country to meet him in a Diet specially convened at Borgå and, then and there, formally and in person, recognized the Finlanders as a special nation, with whom Russia entered into relationship as by an *Act of Union*, and solemnly guaranteed the Imperial recognition of the rights and liberties of the Finnish people "*under the ægis of their own laws*"; and how this constitutional guarantee has been subsequently confirmed in the coronation oath by each succeeding Czar, to be, in the main, faithfully observed, until the present Emperor gradually reduced his sacred pledge to the miserable status of what is now known to self-willed autocrats as a mere "scrap of paper."

It is to be noted that up to 1899, the year of the inauguration as Governor-General of the unsavory Russian General Bobrikoff, the Finnish Constitution was faithfully followed, so that Finland had grown markedly happy and prosperous, and was staunchly loyal to her Russian benefactors. That Constitution, now reduced by Muscovite perfidy to a thing of the merest shreds and patches, was based upon three fundamental laws: the Form of Government of 1772, the Act of Union and Security of 1789, and the Diet Law of 1869. As in Sweden the King, so in Finland, until 1886, the Czar alone possessed the right of initiating legislation; but in that year a law was passed conferring that vital privilege upon the Four Estates in common with the Czar as Grand-Duke of Finland.

By that Constitution Finland attained the deathless distinction of being the only part of the vast dominions of the Czar where the people enjoyed the inestimable privilege of autonomous government, and under it she progressed and prospered exceedingly. Her self-directed destinies were in the hands of men whose enlightened patriotism knew not the stain of corruption, despite the occasional grave schism existing between the Swedish or ruling class and the Finns proper, constituting the bulk of the middle and lower classes. Anomalies there were, of course, in a Constitution based on the old-fashioned Four Estates of the Swedish body politic, a cumbrous instrument, at best, of the popular will. It must never be forgotten, however, that the Swedish Riksdag, remodeled and reinvigorated by Gustavus Adolphus in 1617, had rendered excellent constitutional service for Sweden at a time when popular representation in all the

rest of Europe, save England, had fallen on evil days. Its most obvious defect lay in the fact that the Four Estates, of which it was composed, held their sessions each in its own separate House to deliberate under the leadership of its own *talman* or spokesman upon the proposals emanating from the Crown.

The Finnish Diet improved upon this to the extent of having the three lower orders, the Clergy, the Burgesses, and the Peasantry, each with its own *talman*, meet under a common roof for deliberative purposes, though the order of the Nobility retained the privilege of convening in a House of its own. Unlike earlier times, when titles of nobility were confined to great landowners, warriors, and high state officials, the ranks of the nobles and titled gentry of Finland have latterly come to comprise, in addition, distinguished scientists, educators, writers, artists, publishers, and men of large affairs. Every titled family had a right to representation in the House of Nobles by its head, and in the last few Diets, under the old system of government, the number averaged one hundred and forty.

The Order of the Clergy comprised, in addition to the archbishop of Åbo and the bishops of Borgå, Kuopio, and Uleåborg and the various deputies chosen by the Lutheran clergy from among their own number, two representatives from the University of Helsingfors and six from the teaching body of the state elementary and high schools. The Order of Burgesses was composed of elected representatives of the great body of tax-payers in the towns and municipal communes; soldiers, sailors, domestics, and day-laborers, however, being excluded. To the Order of the Peasantry belonged landowners and holders of crown lands, who by indirect franchise elected one representative for each of the sixty-three judicial districts (*domsagor*) of the country.

In the case of most of the questions submitted to the Diet a majority of three Orders in favor of a proposed legislative measure was sufficient, but in questions of taxation and the voting of supplies, the unanimous consent of all four Estates was necessary.

Where the Finnish people still further improved on the practice of the Swedish legislature was in the formation of parliamentary standing committees, such as the Committee on Economics and Industrial Questions, the Banking Committee, the Law Committee, the Committee on Ways and Means, the Taxation Committee, and, not least, the important one which had to do with the "Expedition" or tabulation of the results attained by the Diet in session. These committees were of conspicuous value in case of non-agreement among the Four Estates, when the measure in dispute would come up for discussion before the particular committee concerned, there to be determined by a two-thirds majority after the body in question had had its mem-

bership temporarily increased for the occasion by an addition of fifteen representatives from each of the Four Orders.

A strict interpretation of constitutional doctrine might hold that personal representation, such as obtained in the Finnish House of Nobles, open as it was solely to the heads of families or their recognized proxies, was improper, but in actual practice the highest house showed itself an eminently broad-minded and capable assembly. Objection might also be raised on the score of true constitutionality against the participation of the clergy in legislative activities as a separate part of the body politic. Yet the notable fact remains that, taken all in all, the Finnish Four Estates, in greater degree than many other more perfectly organized parliamentary bodies in Europe and elsewhere, worked invariably to the unmistakable advantage of their country. This was strikingly manifest after the accession of Alexander II. to the throne of Russia, since his predecessor, Nicholas I., had neglected to call the Diet during all his long reign, although carefully refraining from any repressive measures. The new Czar immediately took a notable step forward along the road of Constitutionalism, when on opening the Finnish Houses in 1863, after a lapse of fifty-six years, he decreed that the Diet should thereafter meet regularly at intervals of five years—a period subsequently altered to four, and still later to three.

In the case of a people so essentially democratic and so enlightened and progressive as the Finnish nation, it was inevitable, however, that the cumbersome machinery of the Four Estates should sooner or later give way to a more malleable and responsive parliamentary instrument. When the disasters of the Japanese war had weakened the despotic hold of the Muscovite bureaucracy over its own subjects, the people of Finland took the opportunity, in November, 1905, of instituting a national strike, in which for a week all public activities, industries, and business, all means of communication and travel ceased to operate, and all shops, restaurants, and places of amusement closed throughout the land. By this means they succeeded in forcing the Russian dictator and his unconstitutional satraps to capitulate, and in wresting an imperial Ukase from St. Petersburg restoring their constitutional government. The people then, aroused to further enthusiasm by their successful manifestation of the popular will, proceeded to reform their own governmental institutions, and first and foremost, the Diet. After considerable discussion, marked by no little ferment of conflicting views, this was remodeled in truly revolutionary fashion, a single chamber being created, to consist of two hundred members elected by popular proportional representation. Further far-reaching reforms were enacted. Universal suffrage was introduced and extended—for the first time among European nations—to women, who were also made eligible for election to the

Diet. The first election under the new laws resulted in sending about eighty members of the Social-Democratic party and, even more noteworthy, nineteen women, to the first one-chamber Diet, which assembled, with Judge Svinhufvud as speaker, at Helsingfors, in September, 1907.

Since then the labors of the Diet, as far as they have been permitted by the renewed hostility of the Russian Government, have been on the whole of distinct benefit to the country. This is undoubtedly in part due to the wisdom of the women members in abstaining from identifying themselves with any political party and adhering instead to a policy of initiating and furthering legislative measures tending to social and economic reform. There are not wanting, however, influential critics who maintain that the hitherto-admirable home-life of the Finns has been seriously impaired by the increased political activity of the sex. The Diet has, in the last three decades, met every third year, but has of late years been arbitrarily prorogued by the despot at Petrograd no fewer than four times, the last time after having sat for only three days.

We turn now to a brief mention of the other great governmental organization of Finland. In addition to the Diet, Finland's internal affairs are—or rather were—directed by the Senate, a permanent body which carries on the administrative and judicial machinery of the country all the year round. It corresponds mainly to the Cabinet in other constitutional countries, but, while obliged to submit the measures approved by the Diet for the further autocratic consideration of the Czar and his ministers in Petrograd, it is not itself bound to accept the decisions of the Diet. It consists of two sections, the Department of Economics and the Department of Justice. It numbers nine divisions and various sub-divisions, whose operations extend over the whole country. Unfortunately, though, the senators themselves are nominated by the Czar and his Russian advisers, and the result has been that in times of reaction and oppression like the present, real patriots intent solely upon the welfare of their country have been forced to resign in order to afford room for subservient creatures of the Chauvinistic régime. The result under the present dictatorship of Governor-General Seyn is deplorable in the extreme, the Senate as now constituted being little more than a Russian satellite body, entirely without representative quality and certainly without honor in its own country.

After the re-establishment of the constitutional government in 1905, the progress of Finland in every direction, material, intellectual, and spiritual, became more marked than ever for a few halcyon years. But, as already mentioned, in 1909 the shadow of despotism fell upon the land again, and has since grown constantly blacker. A Governor-General more despotic and arbitrary than even Bobrikoff was ap-

pointed in the person of the Russian Colonel Seyn, and one by one the constitutional rights and liberties of the unhappy people were suppressed. Now, under cover of martial law, the Diet itself is dissolved *sine die*; and as if that were not enough, its Speaker, Judge Svinhufvud, a man known and respected throughout Europe for his splendid qualities, was in 1914 deported to the remotest and bleakest waste of Siberia, not only without trial, but after a secret arrest, and without even a definite charge against him. In company with him were other representatives only a degree less well known. Furthermore, Russians, contrary to the express stipulations of the Finnish laws, have been put in all posts of high emolument and authority; judges have been summarily deprived of their ermine and even exiled; the right of public meeting and discussion has been abrogated; the press in large measure muzzled and suppressed; Finnish monetary, postal, telegraph, and railroad systems Russianized; the police, the law-courts, the whole Civil Service, the University of Helsingfors itself, put under Muscovite control; and the Russian language made obligatory not only in the University, but throughout the public and private educational system of the country!

Must not these ruthless facts make all believers in democratic government—and among them, may we not hope, a new and regenerate Russian people?—more determined than ever to suppress, once and for all, at the close of the present European cataclysm, all military despotism, with its baleful brood, wheresoever its noxious head may yet dare to rise?



# Submarine Boats

By WILLIAM HOVGAARD

## EARLY TYPES

THE conception of submarine navigation is of ancient date, and submarine boats have been built and operated fairly successfully several times during the last hundred and forty years. As early as 1624, we hear of a Hollander, Dr. Cornelius Van Drebbel, who constructed a wooden submarine boat, propelled by oars. With this craft he experimented on the Thames. Submarines, however, did not acquire any great military importance before the present century, because not till then did the technical resources at the disposal of the inventors permit a practical solution.

During the years 1771 to 1775, an American, David Bushnell of Connecticut, constructed a submarine vessel which he called the *American Turtle*. It was built of wood, and the shape was that of two tortoise shells stuck together. The Bushnell boat possessed in a primitive form most of the essential features of modern types. A mine box of wood containing 150 pounds of gunpowder was carried on the outside and was to be attached with a screw to the bottom of the enemy ship. During the War of Independence, the *Turtle* attempted to attack a British frigate, the *Eagle*, but the operator did not succeed in fixing the mine, which exploded harmlessly at a distance from the ship. Bushnell was the first inventor of the submarine mine; he showed, what was then considered marvelous, that gunpowder could be made to explode under water. He well deserves the title accorded to him of "Father of Submarine Warfare."

Robert Fulton took up the ideas of Bushnell and with more means at his disposal he advanced the solution of the problem considerably. It is of interest to note that Fulton was a peace advocate, and when he devoted so much energy to the development of the submarine boat and the submarine mine, it was on the ground that he believed these weapons would make war on the sea impossible. Fulton went to Paris in 1797 and laid his plans for a submarine boat before the Directory, but it was not till three years later, when he offered his design to Bonaparte, who was then First Consul, that his plans were seriously considered. Bonaparte saw the possibilities of the new weapon and appointed a Committee consisting of Volney, Monge, and Laplace, who gave a favorable report. A sum of 10,000 francs was appropriated for the purpose, and an experimental boat was constructed. The shell plating of this boat was of brass with iron frames. The boat was propelled by hand-driven screws. Fulton descended to a depth of 25 feet and remained under water for more

than four hours. He carried a store of compressed air in a tank for renewal of the air. He blew up a small vessel in the harbor of Brest, attaching a mine to her bottom. In spite of the relative success of the experiments, Napoleon realized that the speed, which was only two knots, was too small for military purposes, and nothing further was done.

During the Civil War in America a number of so-called "Davids" were built by the Confederates. Although referred to as submarine boats, they were probably most of them surface boats, going awash with very little free-board, showing practically only a cupola above the surface. Some of them were designed for diving, but it is not known that any of them maneuvered successfully under water. Most of the Davids were constructed of iron plates, and some were propelled by steam-power. They were built in haste with limited resources and were necessarily primitive in construction. They are of interest chiefly because they were actually employed in war and because one of them, a hand-driven boat, the *Hunley*, succeeded in blowing up a Northern ship, the *Housatonic*.

At the same time the French Government built a submarine boat, *Le Plongeur*, which was launched at Rochefort in 1863. *Le Plongeur* was of about 450 tons displacement, much larger than any boat built heretofore and thereafter up till a few years ago. The general shape was not unlike that of an ordinary torpedo boat, and it carried a superstructure on top in which was housed a detachable boat to be used in case of emergency. The hull was built of iron plating stiffened by frames. Ballast tanks were fitted for changing the displacement, and the depth was to be kept by two regulating cylinders which produced variations in the force of buoyancy. There were also vertical and horizontal rudders. The boat was propelled by an engine driven by compressed air, whence a very large store of compressed air at a pressure of 12 atmospheres was carried. The engine was of 80 horse-power and operated a propeller which gave the boat a speed of about 5 knots on the surface. *Le Plongeur* went down to depths of from 30 to 40 feet; although she could slide along an even bottom without trouble, steering in the vertical plane caused great difficulties. She was the best designed boat up to that time, but her speed was too slow, the radius of action too small, and steering in the vertical plane remained an unsolved problem. The boat, therefore, had no military value and in 1874, after ten years of experiments, the French Government abandoned the project.

#### 1880 TO 1905

The greatest difficulty before the designers of submarine boats was to find a source of power suitable for underwater propulsion. Compressed air, tried in *Le Plongeur*, was probably at that time, the

best available means of storing energy for that purpose, but the air reservoirs occupied too much space, whence the supply of energy that could be carried was too limited. It was, therefore, of the greatest importance for the solution of this problem when in 1880 the French scientist Faure succeeded in improving the lead accumulator invented by Planté in 1859, by applying a thick layer of red-lead paste to the lead plates. The accumulator so perfected afforded a means of storing energy eminently adapted for submarine boats, since it was independent of the atmospheric air and, although heavy, took up relatively little space. Another difficulty was that no weapon existed suitable for a submarine boat. Neither the attachment of mines to the bottom of an enemy's ship, or the use of spar or towing torpedoes offered satisfactory solutions, and ramming was at least as dangerous to the submarine boat as to the enemy's ship. A great step in advance was, therefore, made when about the end of the seventies the Whitehead torpedo was developed to the point where it became applicable in warfare. This weapon enabled the submarine boat to attack a ship from a distance without difficult and dangerous maneuvers. There was, moreover, in the eighties a strong development in all machinery and fittings used in the application of electric power and light, and great progress was made in the production and storage of compressed air.

Thanks to all these inventions and to the general rapid advance in all fields of engineering which was characteristic of that period, the problem of the submarine boat suddenly became possible of a practical solution. In various parts of the world designs were prepared and experiments were made, which before the end of the century led to the production of submarine boats of a certain military value.

During the eighties a Swede, Mr. T. Nordenfelt, built several boats and attained a fair measure of success. He used steam-power for propulsion both on the surface and under water, the



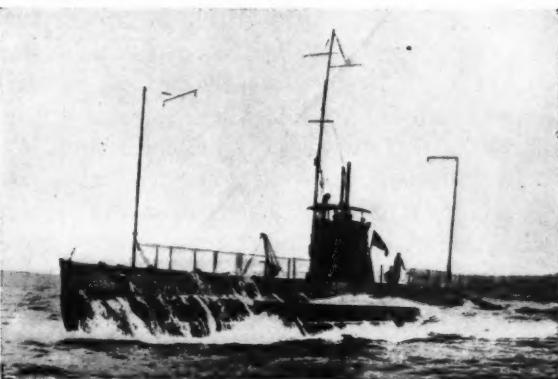
EXPLOSION OF A MINE

steam when in the latter condition being derived from a store of hot water in a reservoir. The system was simple, but in order to obtain an appreciable radius of action under water a large store of hot water under a high pressure had to be carried, whence much space and weight was required. Another and serious drawback was that the heat would leak away and the pressure fall in the hot water reservoir in a relatively short time. The Nordenfelt boats were manœuvred on an even keel, and horizontal propellers were used to secure immersion and to maintain the desired depth. The last Nordenfelt boat, built for the Russian Government, was of 230 tons displacement; the speed was 14 knots on the surface and 5 knots under water. The form was very nearly ship-shaped and the superstructure was very long. The control of the motion in the vertical plane was never satisfactorily attained in the Nordenfelt boats.

In France the first boat built by the Government after its attempt with *Le Plongeur* was the *Gymnote*, laid down in 1886, a small 30-ton, electrically driven experimental boat. The power was at first derived from primary cells, but later a storage battery of iron-copper elements and, finally, of lead accumulators were substituted.

In 1889 a much larger boat, the *Gustave Zédé*, of 274 tons displacement, was laid down. She was likewise driven by electricity only and was designed for high speed. The ratio length to diameter was about 15. Great difficulties were experienced with the storage battery. On one occasion the battery was so badly damaged by short-circuiting that it had to be dismantled, whereupon larger cells of an improved type were substituted. Vertical steering proved very difficult, the boat often took excessive inclinations and on some occasions hit the bottom. Additional horizontal rudders were fitted, so that at last there were rudders both forward and aft and also amidships.

The construction of the next boat, the *Morse*, was suspended for a long time pending the alterations in the *Gustave Zédé* and was not completed till 1898. The *Morse* was more ship-shaped and carried an optical tube, probably of primitive construction. This was a most important addition to the outfit of the submarine boat, because when further developed it promised to remove, partly at least, one



U. S. SUBMARINE K-1, HOLLAND TYPE

of the greatest difficulties connected with submarine navigation, viz., the complete blindness of the boat when traveling under water. It enabled a boat to approach an enemy within striking distance of the torpedo without the necessity of coming to the surface, showing at intervals the head of the periscope, a few feet above the water.

In 1899 was launched the *Narval*, 117 tons displacement on the surface, 202 tons submerged, designed by M. Laubeuf, a French naval constructor. This boat represented in an eminent degree the type often referred to as a "submersible," which term was first introduced by M. Laubeuf to distinguish between his ship-shaped boat and the previous French spindle-shaped boats, which he called *sous-marins* ("submarines"). The hull was double, consisting of an inner spindle-shaped "strength hull" of heavy construction, calculated to resist the maximum pressures of the water, and a light outer ship-shaped hull which completely enveloped the inner. The shape of the aft-body resembled that of a Thornycroft torpedo-boat. The space between the two hulls was used chiefly for water ballast, whence a very great reserve buoyancy might be obtained. It was found difficult at first to fill the tanks in a complete manner; whence shifting of air-bubbles were apt to cause violent changes in the longitudinal balance of the boat and the vertical steering was disturbed. Also the filling of the tanks took nearly half an hour, much too long for immersing the boat when in the presence of an enemy. These defects were afterwards remedied in the *Narval* and were avoided in later boats of this type. The *Narval* was driven by steam on the surface, where she made 12 knots. The boilers used oil-fuel. Under water she was driven by electric power and attained a speed of 8 knots. She carried four 18-inch torpedo tubes. The heat from the machinery caused considerable trouble. On the whole, however, the *Narval* proved satisfactory and served as a model for a great number of following boats. Other types of submersibles, which have later been developed, such as the Germania and the Laurenti types, are derived from the Laubeuf boats.

In the United States Mr. John P. Holland worked with great perseverance for a number of years and built several experimental boats. The first, which was very primitive, being worked by hand-power, was launched in 1878. Finally, through the agency of the Holland Torpedo Boat Company, he succeeded in producing a boat which was accepted by the United States Navy in 1899. This vessel, named the *Holland*, was of about 70 tons displacement; it was cigar-shaped with but a small superstructure on the top. The chief reason for the success of this boat was the use of a gasoline engine for surface work, combined with a storage battery for the submerged condition. Holland first tried steam-power but failed, and the gasoline motor which had just then been developed to a practicable shape

offered a much better solution. The gasoline engine had several great advantages; it occupied relatively small space and did not produce so much heat as a boiler and steam engine; it consumed very little fuel, so that a great radius of action could be obtained. The engine of the *Holland* was of 50 horse-power and gave the boat a speed of 6 knots on the surface. The electric motor was of about the same power and drove the boat with a speed of 5 knots under water. A novelty was the way in which diving was effected. Contrary to earlier experimenters, who held that the axis of the boat should, as far as possible, be kept horizontal, Holland boldly effected immersion and emersion by "porpoising," i.e., by simply inclining the axis, sometimes to great angles, using the horizontal rudder fitted in the stern. This method of controlling the vertical motion proved satisfactory, although not without danger, for it happened that boats of the Holland type took deep involuntary dives. Holland's experiments showed the great importance of keeping the center of gravity immovable and of compensating for all changes in buoyancy.

The Holland type was reproduced in the United States Navy in the Adder class and following types and in England, Vickers commenced building the A-class for the British Navy.

During the 'nineties another American, Mr. Simon Lake, constructed several experimental boats, and evolved a type of which the *Protector*, of 174 tons displacement, built in 1901-02, was the first representative.

The *Protector* belonged to the submersible type, having a ship-shaped superstructure and a great reserve buoyancy in the light condition. Diving and emersion took place as in the *Gustave Zédé* by four horizontal rudders, the boat being always kept nearly on even keel. Mr. Lake's first idea was to produce a boat suitable for salvage operations and the like and he, for this purpose, fitted wheels forward and aft, hung by pivoted steel jaws, housed in pockets in the bottom and cushioned by hydraulic cylinders. These wheels enabled the boat to run along on an even bottom with a slight deficiency in buoyancy. The means of propulsion were the same as in the *Holland*.

#### MODERN BOATS

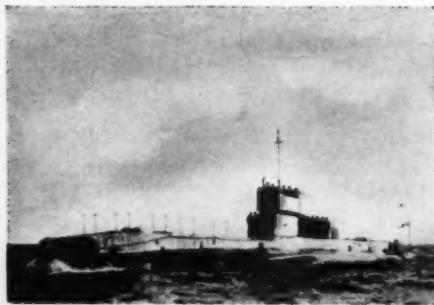
The early development of submarine boats was groping and erratic; the 'eighties and 'nineties were a period of experimentation, resulting in a great variety of types, but after about the year 1900 boats entered into actual military service, whence an elimination of the less practicable features took place, and there followed a movement toward a unification of type. At the same time the nautical and military requirements led to a steady increase in displacement.



**U-15, GERMAN SUBMARINE, GERMANIA TYPE**



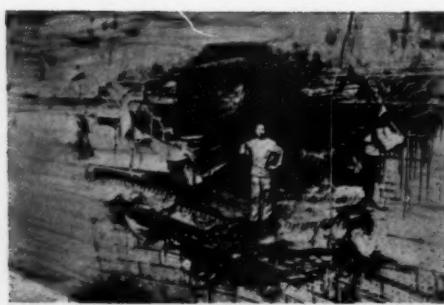
**Pluviôse, LAUBEUF TYPE**



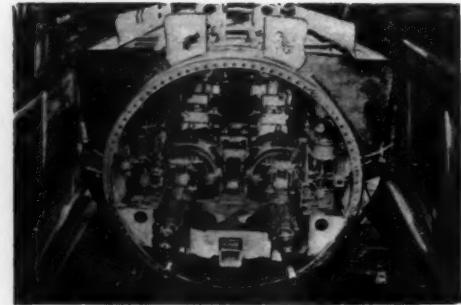
**E-4, BRITISH SUBMARINE, HOLLAND TYPE**



**NORWEGIAN SUBMARINE, *Kobben*,  
GERMANIA TYPE**



**DAMAGE TO RUSSIAN CRUISER *Pallada* BY  
TORPEDO EXPLOSION**



**INTERNAL VIEW OF *Kobben*, GERMANIA TYPE**

and power. Great progress was made in perfecting the various technical appliances.

In the British Navy the Holland type was gradually modified considerably. The ratio length to diameter, which at first was about  $5\frac{1}{2}$ , was much increased. Later boats were given large side structures added outside the spindle-shaped strength hull, the object being probably to gain greater tank volume, greater stiffness in the surface condition, and greater safety against collision. The displacement of the E-class was 825 tons; in the boats of the F-class laid down in 1913 it reached 1,200 tons, and the speed 18 knots on the surface, 12 knots submerged. No data are known about later boats, but they are probably larger and more powerful.

In the United States the Electric Boat Company continued the development of the Holland type. The American boats of the M-class differ from the Holland type and appear to be a variety of the Laubeuf boats; they have a submerged displacement of 800 tons. A larger boat of about 1,200 tons displacement has been recently laid down, the price to be about one and one-third million dollars. According to press reports, the speed is to be 20 knots on the surface, 11 knots submerged. The reserve buoyancy of the American Holland boats has been gradually increased, and the form of the superstructure is now ship-shaped in the bow.

The Holland type was adopted also by the Whitehead firm in Fiume. The bow of the Whitehead boats is similar to that of an ordinary torpedo boat.

The Lake boats likewise developed to larger size. The *Seal* carries torpedo-tubes in the superstructure.

In France a greater differentiation took place than in other navies. The two main types, the submarine and the submersible, co-existed and were developed simultaneously to greater sizes, but gradually approached each other. After comparative trials in 1908 between submarines of the *Emeraude* class and submersibles of the *Pluviôse* class the submarine was altogether abandoned. In five boats laid down last year the displacement is 1,070 tons.

In Italy submersibles of the Laurenti type were developed. They have the same principal features as the Laubeuf boats, of which they may be considered a variety, but differ from them in some respects. The strength hull is not always circular, although in later boats this seems to be the case. Some have horizontal propellers for submerging. Certain recent boats have three propellers for propulsion.

In Germany the Krupp Germania Shipyard in Kiel constructs submersibles of the d'Equeville-Germania type, likewise derived from the Laubeuf boat. The strength hull is cylindrical and is built up of several welded sections without frames. The sections are scarfed together, except one of the sections amidships which is

connected to the others by bolted flanges so as to facilitate shipping and unshipping of the machinery. The ballast and fuel tanks are outside the strength hull amidships and at the ends. Only one internal tank, used for compensating incidental variations in buoyancy, is fitted amidships. The boats dive almost on an even keel. The latest German boats are probably 1,000-1,200 tons displacement, the same as the large English boats.

Those who wish a further discussion of modern under-water war craft, their armament, maneuvering, limitations, and military value, may be referred to an article by this writer in *Science Con-spectus* (1915) entitled "Present Status of Submarine Boats."

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## Pastoral

By GUSTAF FRÖDING

Translated from the Swedish by CHARLES WHARTON STORK

*Heard you ne'er cowbells, heard you ne'er singing  
Stray down the meadow at evening fall?  
Cows low their answer and quicken the swinging  
Stride of their pace at the milk-maid's call.*

*O'er heath and moorland the shrill notes flow:  
"Co', Lily—co', Lily—co', Lily—co'!"  
Echoes, awakening, northward go,  
Cliffs all replying  
Softly the dying  
"Co', Lily—co', Lily—co'!"*

*Falls now, now rises the cowbells' vibration  
Till all is hushed in the valley beneath,  
Still are the woods, half-asleep in their station.  
Lastly the wandering  
Call goes meandering  
From near to far over moorland and heath.*

*Night comes apace with the sun's fading glimmer,  
See on the lake how the vapor trails!  
Shades grow more solid, and longer and dimmer,  
Quickly the dark o'er the forest prevails.*

*Spruces and pine-trees are slumbering in shadow,  
Duller the rush of the cataract's play.  
Faintly the voices recede from the meadow,  
Wander and scatter and die far away.*

# Irene Holm

*By HERMAN BANG*

Translated from the Danish by JACOB WITTMER HARTMANN

## I

**I**T was announced by the constable's son from the church steps after the services one Sunday that Miss Irene Holm, danseuse at the Royal Theatre, would begin her courses in etiquette, dancing, and gesture, in the inn, on the first of November, for children as well as for those more advanced—ladies and gentlemen—provided a sufficient number of applications be made. Price, five crowns for each child; reduction for several from the same family.

Seven applied, Jens Larsen furnishing the three at the reduced rate. Miss Irene Holm considered the number sufficient. She arrived at the inn one evening toward the end of October, her baggage an old champagne basket tied with a rope. She was small and worn, with a forty-year-old baby face under her fur cap, and old handkerchiefs tied about her wrists as a protection against rheumatism. She enunciated very distinctly and said, "Thank you so much—but I can do it myself," whenever any one offered to do anything for her and she looked quite helpless. She would have nothing but a cup of tea and then crept into her bed in the little chamber behind the public room, her teeth chattering whenever she thought of the possibility of ghosts.

The next day she appeared with her hair curled, and wearing a close-fitting coat edged with fur, on which the tooth of time had left a visible impress. She had to pay visits to her honored patrons, the parents of her pupils, she said. And might she ask the way? Mrs. Hendriksen went to the doorway and pointed over the flat fields. Miss Holm courtesied her thanks to the three doorsteps.

"Old thing," said Mrs. Hendriksen. She remained standing in the doorway and looked after Miss Holm, who was taking a round-about way to Jens Larsen's house on the dike, to spare her footgear. Miss Holm was shod in goatskin boots and wore ribbed stockings.

When she had visited the parents—Jens Larsen paid nine crowns for his three—Miss Holm looked about for a room. She got a little white-washed chamber at the smith's, looking out upon the flat fields, and furnished with a bureau, a bed, and a chair. In the corner, between the bureau and the window, the champagne basket was set down. Miss Holm moved in. The morning was spent in making applications of curling pins, cold tea and warm slate pencils. When the curls were in order, she tidied the room, and in the afternoon she crocheted. She sat on the champagne basket in the corner and

took advantage of the last vestige of daylight. The smith's wife came in and sat down on the wooden chair and talked, while Miss Holm listened, smiling graciously and nodding her curled head.

The woman spun out the story in the dark for an hour, until it was time for supper, but Miss Holm scarcely knew what she had said. Outside of dancing and gesture, and calculations as to her daily bread—a tedious, eternal calculation—the things of this world had much difficulty in forcing their way into Miss Holm's consciousness. She sat still on her basket with her hands in her lap and only looked fixedly at the line of light under the smith's door. She never went out, for she became homesick as soon as she saw the desolate flat fields, and she was afraid of bulls and of runaway horses. Later in the evening, she would boil water in the tiled oven and eat supper. Then she would put up her curls in papers, and when she had undressed as far as her petticoats, she would practice her steps at the bedpost, moving her legs until it made her perspire.

The smith and his wife did not budge from the keyhole. They had a rear view of the leaps of the ballet; the curling-papers stood out from her head like quills upon the fretful porcupine. Miss Holm was so engrossed that she began to hum aloud as she moved up, down, up, down, in her exercises. The smith and his wife and the children were glued to the keyhole.

When Miss Holm had practiced the prescribed number of minutes, she crept into bed. After practicing she always thought of the time "when she was a student at the ballet-school," and suddenly she would laugh aloud, a carefree laugh, just as she lay there. She fell asleep, still thinking of the time—the happy time—the rehearsals, when they stuck each other's legs with pins . . . and screamed . . . the evenings in the dressing-rooms . . . what a bustle, all the voices . . . and the director's bell. . . . Miss Holm would still wake up at night, if she dreamt of having missed an entrance.

## II

"Now—one—two—" Miss Holm raised her skirt and put out her foot . . . "toes out—one—two—three."

The seven had their toes turned inward—with their fingers in their mouths as they hopped about.

"Little Jens—toes out—one—two—three—make a bow—one—two—three—once more . . . "

Jens Larsen's three children made the bow with their tongues sticking rigidly out of their mouths.

"Little Marie to the right—one—two—three—". Marie went to the left. . . . "Do it over—one—two—three—"

Miss Holm jumped about as a kid, so that a goodly portion of

her stockings was visible. The course was in full progress. They danced three times a week in the inn-room with two lamps that hung from the beams. The ancient dust arose in the old room under their stamping. The seven were as completely at sea as a school of fish. Miss Holm straightened their backs and curved their arms.

"One—two—three—clap hands."

"One—two—three—clap hands." The seven staggered as they did so and nearly lost their balance.

Miss Holm got dust in her throat through shouting. They were to dance a waltz, two by two, held each other at arm's length, awkwardly and nervously, as though turning in their sleep. Miss Holm talked and swung them around.

"Good—turn—four—five—good—turn—little Jette."

Miss Holm followed up Jens Larsen's middle child and little Jette and swung them around like a top.

"Good—good—little Jette."

Her eyes smarted with the dust. The seven continued hopping in the middle of the floor in the twilight.

When Miss Holm came home after the dancing lessons, she would tie a handkerchief around her curly head. She went about with a perpetual catarrh, and in unoccupied hours she sat with her nose over a bowl of boiling water to relieve it.

They had music for their lessons: Mr. Brodersen's violin. Miss Holm got two new pupils, advanced ones. They all kept moving to Tailor Brodersen's instrument and the dust rose in clouds and the tiled stove danced on its lion's claws. The number of visitors also increased; from the manse came the pastor's daughter and the young curate.

Miss Holm demonstrated under the two oil-lamps with her chest thrown out and her foot extended: "Move your legs, little children, move your legs, that's it . . ."

Miss Holm moved her legs and raised her skirt a little, for there were spectators.

Every week Miss Holm would send her crocheting to Copenhagen. The mail was delivered to the schoolmaster. Invariably she had either sealed or addressed improperly, and the schoolmaster had to do it over, while she stood by and looked on with the humility of a sixteen-year-old.

The newspapers, which the mail had brought, lay ready for distribution on one of the school desks, and one day she begged to be permitted to look at *Berling's*. She had looked at the pile for a week before she had picked up the courage to ask. After that she came every day, in the noon period—the teacher knew her soft knock, with one knuckle. "Come in, Miss; it is open," he would say.

She went into the schoolroom and took *Berling's* from the pile. She read the announcements of the theatres, the repertoire and the criticisms, of which she understood nothing, but it was about the people "down there." It took her a long time to get through a column, while her index finger followed gracefully along the lines. When she had finished reading, she crossed the passage and knocked as before.

"Well," said the teacher, "anything new in town?"

"At least it's about the people down there," she said. "The old conditions, you know."

"The poor little thing," said the teacher, looking out of the window after her. Miss Holm went home to her crocheting.

"The poor little thing, she's crazy about her dancing-master," he said.

A ballet by a new ballet-master was to be performed at the theatre. Miss Holm knew the list of characters by heart and also the names of all the solo dancers. "You see, we were at school together," she said, "all of us."

On the evening of the ballet she was feverish, as if it were she that was to dance. She lighted the two candles, gray with age, that stood on the dresser, one on each side of the plaster cast of Thorwaldsen's Christ, and she sat on her champagne basket and looked into the flame. But she could not bear being alone. All the old unrest of the theatre came over her. She went into the smith's rooms, where they were at supper, and sat down on a chair by the side of the huge old clock. She talked more in those few hours than all the rest of the year. It was all about theatres and premières, the great soloists, and the master-steps. She hummed and swayed with the upper part of her body as she sat. The smith enjoyed it so much that he began to growl out an ancient cavalry ditty, and he said:

"Mother, we'll drink a punch on that—a real arrack!"

The punch was brewed, and the two candles from the bureau were put on the table and they drank and talked away, but in the midst of the merriment, Miss Holm suddenly grew still, great tears came into her eyes, and she rose and went to her room. In there she settled down on her basket, burst into tears, and sat for a long time before she undressed and went to bed. She went through no "steps" that night.

She was thinking of one thing: He had been at school with her. She lay still in her bed. Now and then she sighed in the dark, and her head moved uneasily on the pillow. In her ears sounded the voice of the ballet-master at school, angry and derisive. "Holm has no go. Holm has no go." He shouted it, and it echoed through the hall. How clearly she heard it—how clearly she saw the hall! The figurantes practiced in long rows, one step at a time. Tired, she

leaned against the wall a moment and again the sharp voice of the ballet-master: "Holm, haven't you any ambition at all?"

She saw their room at home, her mother, sitting in the armchair complaining, and her sister working the busy sewing-machine near the lamp, and she heard her mother say in her asthmatic voice: "Did Anna Stein dance the solo?"

"Yes, mother."

"I suppose she had *La Grande Napolitaine*?"

"Yes, mother."

"And you two entered school at the same time," said her mother, looking over at her from behind the lamp.

"Yes, mother."

And she beheld Anna Stein in the embroidered skirt—with ribbons fluttering in her tambourine, a living and rejoicing vision in the radiance of the footlights, in her great solo. Suddenly she laid her head down in the pillows and sobbed, desperately and ceaselessly in her impotence and despair. It was morning before she fell asleep.

The ballet had been a success. Miss Holm read the criticism at the school. While she was reading, a few small old woman's tears fell on the copy of *Berling's*.

From her sister came letters. Letters of notes due and telling of sore distress. On those days Miss Holm forgot about her crocheting and would sit pressing her temples, the open letter in her lap. Finally she would make the rounds of "her" parents, and blushing and paling would beg half her pay in advance, and what she got she would send home.

The days passed. Miss Irene Holm went to her lessons and returned. She obtained new pupils, half a dozen young farm hands who had united for the purpose of dancing three evenings a week in Peter Madsen's big room near the woods. Miss Holm walked two miles through the winter darkness, as frightened as a hare, pursued by all the old ghost stories that had been current at the ballet school. She had to pass a pond surrounded by willows, stretching their great arms up in the darkness. She felt her heart as a cold stone in her breast.

They danced for three hours, and she gave the commands, swung them about and danced with the gentlemen pupils until her cheeks were a hectic red. When she had to go home, Peter Madsen's gate was locked, and the farmhand went out with her, carrying a light to open the gate. He held the lantern high in his hand for a moment as she walked out into the darkness, hearing his "good night" behind her, and the gate as it scraped over the stones and was locked. The first part of the way there were hedges with bushes that waved and nodded.

Spring was coming and Miss Irene Holm's course was drawing to

a close. The party at Peter Madsen's wanted to have a final dance at the inn.

### III

The affair was very fine with "Welcome" in transparencies over the door, and cold supper at two kroner per cover, and the curate and the pastor's daughter to grace the table. Miss Holm was dressed in barège with trimmings and Roman ribbons about her hair. Her fingers were covered with rings exchanged with her friends at the school. Between the dances she sprayed lavender water on the floor and threatened the ladies with the bottle. Miss Holm looked quite young again.

First they danced a quadrille. The parents and the old folks stood along the walls and in the doorways, each one looking after his own offspring, with an appearance of great awe. The young people whirled around in the quadrille with faces like masks, as cautious in their steps as if they were dancing on eggs. Miss Holm was all encouraging smiles and French endearments under her breath. The band consisted of Mr. Brodersen and his son. Mr. Brodersen, junior, was working the piano which the pastor had lent for the occasion.

When the round dance began, the tone of those present became less constrained. The men applied themselves to the punch in the middle room, and the gentlemen pupils asked Miss Holm to dance. She moved with her head on one side raising herself on her toes with her belated sixteen-year-old gracefulness. The other couples stopped dancing, and Miss Holm and her partner held the floor alone. The men came into the doorway of the little room and all were plunged in profound admiration of Miss Holm, who advanced her feet further beyond her petticoat and swayed with her hips. The pastor's daughter was so amused that she pinched the curate in the arm. After a mazurka, the schoolmaster shouted "Bravo" and all clapped their hands. Miss Holm made the ballet bow with two fingers on her heart. It was time for supper, and she arranged a Polonaise. All were in it; the women nudged each other with embarrassment and delight; the men said: "Well, old woman, I guess we'll try."

A couple began singing "The Country Soldier" and beating time to accompany the song. Miss Irene Holm sat with the schoolmaster under the bust of His Majesty the King. The general tone once more became solemn, after they had seated themselves, and only Miss Holm continued speaking, in the parlor manner, as the players do in a Scribe comedy. Gradually things became more gay. The men began to drink each other's health and to clink glasses across the table.

There was boisterous merriment at the table occupied by the

young people, and it was some time before it was quiet enough for the schoolmaster to speak. He spoke of Miss Holm and of the nine muses. He spoke at length, while all along the table the others sat and looked down into their plates. Their faces assumed a solemn and tense expression, as when the parish clerk appeared in the choir-door at church, and they played with little pieces of bread. The speaker was approaching the subject of Freya and her two cats, and proposed a toast for the "Priestess of Art, Miss Irene Holm." Nine long hurrahs were shouted, and everyone wanted to drink with Miss Holm.

Miss Holm had not understood the speech and was much flattered. She rose and saluted with her glass, held aloft by her curved arm. The festive powder had all disappeared in the heat and the exertion, and she had dark red spots in her cheeks.

There was a great hullabaloo: the young people sang, the older folks drank to each other in private and rose from their places, slapped each other on the back and poked each other in the stomach, out on the floor. The women were becoming anxious lest their better halves should take too much. In the midst of the merry-making, Miss Holm, who had become very cheerful, could be heard laughing carelessly, as she had laughed thirty years before, at the dancing school.

Then the schoolmaster said: "Miss Holm really ought to dance." But she *had* danced!

"Yes, but for them all—a solo—that was the thing!"

Miss Holm had understood at once, and a bold wish flamed up within her: they would let her *dance*. But she began to laugh and said to Peter Madsen's wife: "The organist wants me to dance,"—as if that were the most ridiculous thing in the world.

Those standing near heard it, and there was a general cry: "Yes—you must dance!"

Miss Holm was flushed up to her hair and said that "the festive atmosphere was almost too exalted."

"And besides there was no music."

"And you couldn't dance in long skirts."

A man shouted across the hall: "They can be raised!" and all laughed aloud and went on begging her.

"Yes, if the pastor's young lady will play a tarantella."

The pastor's young lady was surrounded. She was willing and would try. The schoolmaster rose and struck his glass. "Ladies and gentlemen," he said, "Miss Holm will honor us by dancing." They cried "Hurrah!" and began to get up from the tables. The curate was black and blue, so hard had the pastor's daughter pinched him.

Miss Holm and the latter went in to try the music. Miss Holm was feverish and went back and forth, stretching her limbs. She

pointed to the board floor, with its hills and valleys, and said: "But one is not accustomed to dance in a circus!"

At last she said: "All right. The show can begin." She was quite hoarse with emotion. "I shall come in after the first ten beats," she said. "I'll give a signal." She went into the side-room to wait.

Her public entered and stood around in a semi-circle, whispering and curious. The schoolmaster took the candles from the table and set them up in the window-frame, as if for an illumination. Then a knock came at the side-room door.

The pastor's daughter began to play, and all looked toward the door. After the tenth beat it opened, and all clapped their hands. Miss Holm was dancing with her skirt tied up in a Roman scarf. It was "La Grande Napolitaine." She walked on her toes and made turns. The spectators looked at her feet and marveled, for their motion was as that of two drumsticks, and when she stood on one leg, the people clapped again.

She said "Faster!"—and began to whirl around. She smiled and beckoned and fanned and fanned. The upper part of her body, her arms, seemed to have more to do every moment; it became rather a mimic performance than a dance. She looked closely into the faces of the onlookers—her mouth opened—smiled—showed all its teeth (some were awful),—she beckoned, acted,—she knew and felt nothing but her "solo." At last she was having her solo! This was no longer "La Napolitaine." It was Fenella, the kneeling Fenella, the beseeching Fenella, the tragic Fenella.

She knew not how she had got up nor how she had got out. She had only heard the music stop suddenly—and the *laughter*—laughter, while she suddenly noticed all the faces. She rose, extended her arms once more, through force of habit—and made her courtesy, while they shouted. Within, in the side-room, she stood at the table a moment, it was dark to her, so absolutely void. Then slowly, and with very stiff hands, she loosened the sash, and smoothed out the skirt, and went in quietly to where the clapping was still going on.

She courtesied, standing close to the piano, but did not raise her eyes from the floor. They were in a hurry to begin dancing. Miss Holm went around quietly saying "Good-bye," and the pupils pressed the money, wrapped in paper, into her hands. Peter Madsen's wife helped her on with her things and at the last moment the pastor's daughter and the curate came and asked to be allowed to accompany her.

They walked along silently. The pastor's daughter was absolutely unhappy, and wanted to make some apology, but did not know what to say, and the little danseuse continued walking with them, silent and pale.

Finally the curate spoke, tortured by the silence: "You see, Miss, those people have no appreciation of the tragic."

Miss Holm remained silent. They had arrived at the smith's house, and she courtesied as she gave them her hand. The pastor's daughter put her arms around her and kissed her: "Good-night, Miss," she said, and her voice was unsteady. The curate and she waited in the road until they had seen the light in the danseuse's room.

Miss Holm took off the barège skirt and folded it up. Then she unwrapped her money and counted it and sewed it up in a little pocket in her petticoat. She managed the needle very awkwardly, as she sat thus by candle-light.

The next morning, her champagne basket was lifted into the mailcoach. It was a rainy day, and Miss Holm crept in under a leaky umbrella; she drew up her legs under her, so that she presented a very Turkish appearance on her basket. When they were ready to drive off, with the postman walking by the side of the coach—one passenger being all the poor nag could draw—the pastor's daughter came down from the parsonage, bareheaded. She brought a white chip basket with her, saying: "You can't go off without provisions!"

She bent down under the umbrella and, taking Miss Holm's head in her hands, she kissed her twice. The old danseuse burst into tears, caught the girl's hand and kissed it. The pastor's daughter remained standing in the road and looked after the old umbrella, as long as she could still see it.

Miss Irene Holm had announced a spring course in "Modern Society Dancing" in a neighboring town. Six pupils had applied. Thither she went—to continue what we are in the habit of calling Life.

### MASTER OR SLAVE

From "Poems and Songs by Björnsterne Björnson" translated from the Norwegian, by Arthur Hubbell Palmer, Scandinavian Classics, Volume III

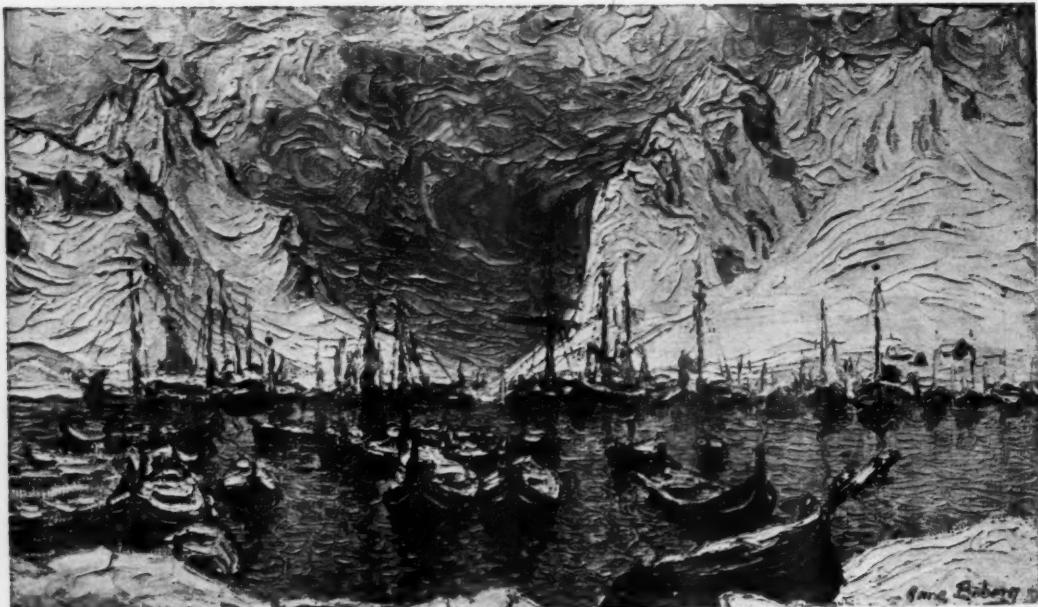
*Lo, this land that lifts around it,  
Threatening peaks, while stern seas bound it,  
With cold winters, summers bleak,  
Curtly smiling, never meek,  
'Tis the giant we must master,  
Till he work our will the faster.  
He shall carry, though he clamor,  
He shall haul and saw and hammer,  
Turn to light the tumbling torrent,—  
All his din and rage abhorrent  
Shall, if we but do our duty,  
Win for us a realm of beauty.*

## Swedish Art Popular



*Painting by John Bauer*  
**"OH, WHAT A LITTLE PALE-FACE"**

The two paintings reproduced on this page were among those sold at the Swedish Exhibition held in the Brooklyn Museum, from January 29 to March 5. The popularity of the Exhibition was so great that the Museum had to be kept open many evenings, and the time was extended from four to five weeks. The total attendance was 141,256, a record equalled by few if any exhibitions in Greater New York. The Swedish motion pictures shown in connection with it were seen by over 22,000 persons.



*Painting by Anna Boberg*  
**THE FISHING FLEET AT ANCHOR**

## Two Stricken Cities of Norway



THE MAIN STREET OF MOLDE, THE "CITY OF ROSES," WHICH WAS RAVAGED BY FIRE ON JANUARY 21



RUINS OF HOTEL METROPOLE IN BERGEN, WHERE THE BUSINESS DISTRICT WAS SWEEPED BY FIRE ON JANUARY 15 AND WHICH IS NOW BEING REBUILT WITH A PROMPTNESS THAT RIVALS SAN FRANCISCO

## America and the European War

*By FRANK LE ROND McVEY*

**T**HREE are two things which the American people see clearly as the outcome of the war. The first is that they cannot afford, as a people, to let national differences separate them into many groups, and the second is that they are confronted with serious political and financial problems that have been intensified by the war. The first group of problems are racial in a large measure and difficult to apprehend and understand, because race is in so many things a matter of feeling. The economic problems can be seen to better advantage because of the provisions for statistical inquiry. Moreover, economic laws act rather specifically, and it is upon the dollars and cents measure of national life that the spotlight is first thrown at the time of any national difficulty. This article is written frankly from the latter point of view.

When the war broke out, August 1, 1914, the whole situation was far more complicated than any man had seen before, and in addition to that the machinery of international exchange was more easily disturbed by changes than it had been at any period in the history of international finance. The sudden coming of war checked its movements, interfered with its machinery and threw the whole system of international trade and exchange out of gear.

Almost immediately a great flood of securities was thrown on the English and American markets by investors who wished to realize on them before values should be greatly reduced. So immense was this flood of securities that large balances in gold were called for, and America was under the necessity of sending to Europe many millions of dollars in gold to balance the security account. The stock exchanges recognized the fact that continued trade in such securities meant demoralization and break-down in prices, and the result was that in the judgment of the governors of these exchanges values could be saved by closing them. The Paris Bourse closed on July 28, 1914, the London Exchange the following day, and the New York Stock Exchange the 31st.

After a cessation of activities for eighteen weeks the New York Stock Exchange opened. The original fear was evidently overestimated, especially in view of the changes in the economic situation over those of the year before. The balance of international trade swung over to the export side and great balances were accumulated to the credit of the United States. These were reflected in the rapid rise in the value of war stocks, called by financiers "Wall Street Brides." The curb market did such an increasing business that the Stock Exchange was compelled to open in its own defense.

At the time of the opening a great modification in the country's economic situation had taken place. Money rates returned to their normal level, sterling exchange fell to parity, gold exports ceased and the Federal Reserve System began to show what it could do in meeting the need of a real currency.

Since the beginning of the war, however, the financial situation has materially changed. What appeared in August a year ago to be a complete demoralization of the export trade, has now come to be an immense development, with enormous balances in favor of the United States, and these balances have reached not less than \$140,000,000 monthly. As a consequence of this fact the indebtedness of the United States to Europe, which has usually been estimated at something like six billion dollars, has been practically wiped out. Before the war there was held in Europe not less than four billion dollars in railroad securities, and these have now been reduced to something less than two and one-half billion.

With such a preponderance of exports over imports, it was inevitable that there should be a movement of gold to the United States. Since January, 1915, \$212,800,000 have been shipped to America. Of this \$90,000,000 have come from Canada. How much more will come to the United States remains to be seen. When the price of sterling exchange went to \$4.49, there was no other recourse than that of reestablishing the credit of foreign nations in America. The United States did not need this gold, since it was already oversupplied, and hence the loan which has been made in the last month for the purpose of providing at least a temporary credit for the purchases of the European nations.

The international trade of America has now reached its largest figure, its nature and character have changed considerably from that of the past year. The total exports are more than a billion dollars larger, while the imports are considerably less. An analysis of this new trade balance shows that there has been a marked increase in the exportation of foodstuffs and manufactured articles of various kinds which might be used in the conduct of war. Such a trade cannot continue long after the conflict is over, and without doubt there will be a very great contraction of exports in certain directions. Such a change is bound to affect the country materially and force it to a readjustment of its business interests. In the last three months a shortage of the labor supply is making itself felt in many places. This is due to the falling off of immigration, and in some of the industries all enterprise has been deterred by the lack of laborers to fill the places in the business. Moreover, the cost of the war, already some twenty billions of dollars, must affect the purchasing power of European states, and in addition it must mean that the United States will be compelled to divide its capital with

Europe. This will force the Americans into competition and compel them to raise their rate of interest, in order to hold the capital in America, and in view of the necessities of Europe, the probabilities are that such a demand will be created, so that a considerable portion of American capital will find its way to Europe. This must necessarily mean that the war will be followed by a period of economy in America.

America is now confronted by the burden of too much gold. Looked at from the point of view of a nation struggling with a paper currency, this may not be regarded as a difficulty. But too much gold means ultimately an enormous expansion and inflation of credit, with rapid rise of prices and all that goes with it. For America to enter upon a régime of expansion, with the result of an inflation of prices, would be for her to lose all of the advantages that come from the extraordinary position which she occupies at the present time. The ordinary checks which are applied against the over-piling up of gold have not been applied to meet the situation. These are practically absent. Wholesale borrowing in every direction, when the nation is yet in doubt as to the outcome of any of these enterprises, would be disastrous, and, in fact, America must wait for normal conditions to again assert themselves. That is the problem with which she is confronted now, and whether her bankers will be wise enough and strong enough to prevent such a serious situation remains to be seen, although the recent loan to Great Britain and France to the extent of \$500,000,000 will, in some measure, offset this danger.

This situation, however, is being pretty well apprehended by some of the great manufacturing concerns, the larger banks and the Federal Trade Commission. It is clear that the exporting concerns and the banks must finance not only their old but the new customers coming to them from all parts of the world. The new customers cannot buy unless they can borrow in this country. The problem, then, is one of coordinating investment resources with the industries so as to prevent the slump which is bound to come when the war order business has ceased. The taking over of properties now owned by European peoples will require large capital. But the machinery the country now has is not equal to this task, and a new one will have to be devised. This suggests the organization of an international corporation or a number of them to carry on foreign industrial activities. Such organizations are now being created which will be backed by the most thoroughly equipped and highly organized industries in the world at the close of the war.

Measured from the point of view of the domestic trade, the effect of the war can be seen quite distinctly. The cotton industry in the South suffered severely during the first year of the war by the closing of the ports and the blockade of the European west coast by the

British navy. The manufacturing concerns were shut off from the profitable European markets for the sale of their finished products, while the cotton planters found themselves in possession of large quantities of baled cotton. This situation, however, has changed materially in the last few months, and the price of cotton has risen steadily until it is now in the neighborhood of twelve cents a pound.

A year has made a wonderful change in the South, which is pretty well indicated by the following statement taken from the Louisville (Kentucky) correspondent of the *New York Post* of December 11, 1915:

"Run over the list of things that the South is chiefly interested in—say, cotton, lumber, coal, iron. The cotton market isn't feverishly active, nor are prices still rising. But they are high enough to insure profitable operations for the planters; so that's all right. Look around at the cotton mills, especially the knitters, and you will get an idea of at least some involuntary benefits which Kaiser William conferred on the South when he went to war. German hosiery mills had previously been supplying the bulk of the cheap goods for the United States, as well as for other countries; now the mills in eastern Tennessee and elsewhere are running night and day in an effort to keep pace with the demand.

"Incidentally, they were among the first to feel the effect of an export demand developed by Germany's failure to keep on supplying it; and South American business is going to be easy for them to handle, provided transportation facilities are developed and the Germans remain interned—a rather difficult combination. However, the point is that these knitters are getting domestic trade that formerly went to the people on the other side, and they are having all they can do to take care of it."

It is, in fact, an entirely different South from the one that faced the Wilson administration of 1914. Everywhere it is filled with mills and factories working overtime to meet the orders resulting from this war.

Another index of the situation in the United States is to be found in the number of idle railroad cars. On August 1, 1913, there were 58,545 idle cars, while on June 1, 1915, the number was 295,295, which had again been reduced to 47,000 on January 1, 1916. In the month ending June 30, 1915, the railroad earnings were \$237,696,000 as against \$245,170,000 in the previous year. Everywhere there was a slowing down of industry at the opening of the war. For the first year trade responded but sluggishly to the attempt to stimulate it. A waiting attitude up to November, 1915, seems to have prevailed in the country in all the industries except those affected by war orders, but in the last four months, there is, without question, a great revival of business under way, due in most part to a regaining of

confidence and the enormous crops which are now being turned into purchasing power.

Up to the middle of last June war orders had been placed with nineteen different firms to the amount of \$781,000,000. Only part of this, however, has been exported, even at the present time, although the effect upon the stocks of these concerns has been marked in a rapid rise of quotations for them.

The labor situation has been intensified, especially in the textile industries, because of the hold-off attitude prevailing in the country up to September, 1915. Last year there was a considerable non-employment of men throughout the country and this past year, until the last five months, there has been a still greater difficulty in finding employment. The workers in the building trades had found up to October first but little to do and, in consequence, they suffered very considerably in their efforts to continue their standard of living. All of this has changed in view of the nation-wide revival of industry now going on.

The conditions existing in the United States at the close of the year 1915 may be summarized in the words of the president of the largest bank in the country. He writes as follows:<sup>\*</sup>

"A great stimulus to the industries of this country has been the war. The wheels have been started; the dead inertia has been overcome. Today the business machine is running at a speed and with a power never exceeded. On the one hand, the vast foreign trade balance in our favor has given us an easy money situation that is unparalleled while, on the other, a crop of unexampled value has added to the stimulation. It seems reasonably clear, then, that we may for some time look forward to a tremendous volume of business. Our problem now is to get ourselves independent of war business as quickly as possible, which, with the exercise of intelligence and cooperation, we can do."

Other effects of the war are seen in the necessities of the Government and the various efforts which it has put forth from time to time to meet some of the difficulties with which it has been confronted, while it is claimed by the opposition party that the Government has been extravagant and that it is face to face with a deficit caused by its inability to carry on an efficient management of its affairs. Whatever the situation may be, it is difficult to see that the expenditures of the Government have materially increased, but it has been necessary to raise \$100,000,000 by taxation. Congress in the session of last year passed a stamp act which required the purchase of stamps and the placing of them upon all legal instruments, licenses and other papers of a contract nature. At the beginning of

\* From an address of F. A. Vanderlip, president of the National City Bank of New York.—*Independent*, Dec. 20, 1915.

the war the Government was compelled to issue an emergency currency under the Vreeland Act. This was due to the rapid movement of gold to Europe and the failure for the time being of the banks to provide the necessary credit facilities to meet the situation. All of that, however, has passed by and the Federal Reserve Board is now provided with necessary facilities for the conduct of business in a satisfactory way.

The interference with the movement of shipping likewise affected the situation. The Government felt that provision should be made for the transportation of the products of America to European shores, and consequently an act was passed creating a war risk insurance for merchant vessels. Further provision was made for the registry of vessels under the American flag, and it was suggested that the Government should purchase steamship lines in order to provide transportation facilities to South American and European ports. The proposal was met with strong opposition, resulting in the withdrawal of the shipping bill for the time being.

It has been the custom of many Americans to visit Europe during the summer, and at the time of the opening of the war more than 200,000 of them were in the various countries. This threw a considerable burden upon the consulates and embassies of the nation, which required careful management and the expenditure of considerable sums of money in order to insure the safe return of these citizens to their own shores.

Very much greater than any of these problems has been the solution of the problem of neutrality. American history has pretty well worked out for this country a policy of neutrality in its relations with foreign lands. The contributions of Washington and of Monroe and of the statesmen since then have developed a consistent point of view, and the core of this policy has been the right of an American to traverse the high seas without interference from other nations. Consequently, the United States has come in conflict both with Germany and England in the insistence upon its rights as a neutral. The contention with Germany was the freedom of the seas, the right of an American citizen to traverse the ocean on any vessel not an armed vessel without danger of loss of life. This contention has been conceded and accepted with some qualifications by the German Empire. On the other hand, the United States has contended for the freedom of ports. That its vessels and its citizens may enter neutral ports without interference from nations engaged in war, and this contention on the part of America has brought her into conflict with Great Britain, whose orders in council made it difficult for vessels to enter the ports of neutral nations. Great Britain has held in her possession for some time cargoes of American products valued for as much as \$200,000,000. The effect of the

closing of the ports and the detention of cargoes has been felt in many sections of the country, particularly those parts producing metals and cotton.

Besides these economic influences there has been a very marked change in the mental attitude of the people of America toward many problems. Before war was declared, without question America was satisfied with her fleet and army. Since then, the presentation of the administration's program for naval armament during the next five years has been made to the people, and almost without opposition it has been accepted as a necessity. There is, too, a wide insistence that the neutrality of the last hundred years shall be maintained and that American vessels shall be allowed free traffic in the open seas without restriction or limitation. The last twenty years have seen this country move in the direction of imperialism. The narrow scope of the Monroe Doctrine has been abandoned and it is now applied in a larger way to the whole of the American continent, with the help of the large powers of South America. The American possessions have been materially expanded in the last twenty-five years. The Spanish-American War in 1898 brought the Philippines, Cuba, and Porto Rico; at that time Alaska and the Hawaiian Islands were in the possession of the United States, and since then the Panama Canal, with its fortified position, has been built, a protectorate over Hayti created, and the country is being forced more and more into the position of a world nation. The great importance of this war in America is that it is compelling the people to come to a decision. It has brought them face to face with the problems of becoming a world nation and compelled them to adopt larger plans for the maintenance of an army and navy.

Thus the United States is at a point where the roads divide. It is now about to decide the question whether the policy of the European nations or the example of the fathers, who insisted upon neutrality and the avoidance of over-grown military armies, shall be followed. There is, too, an underground current of increasing resentment over the condition in which the country finds itself in this conflict. It is difficult to prophesy the outcome, but there is a gathering force of public opinion about the larger ideal of America and the purpose to hold it at all costs. Coupled with this view is also the clearer understanding that the country must make provision against the abnormal conditions that now exist, since these must materially change when the war is over, and prepare for a larger place in world affairs as financier, ocean carrier, and international merchant.

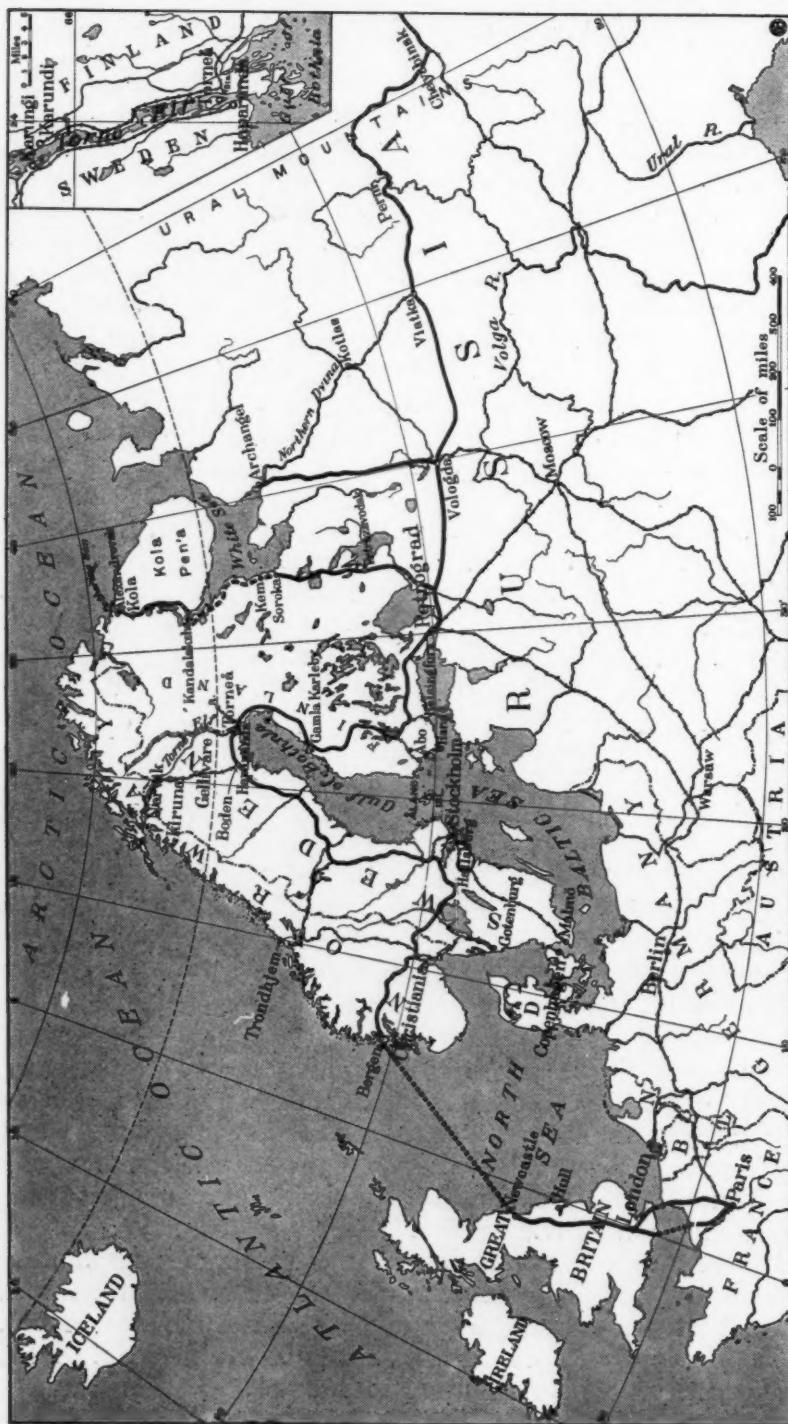
## Russia's Northern Outlets

THE need of Russia for outlets to the north and the consequent menace to the integrity of Scandinavia are geographical facts which cannot be removed either by assurances of good faith from Petrograd nor by saying that the fear of Russia has been fomented by the Germans for their own ends. The latter is undoubtedly true; nor do the Scandinavians question the friendliness of the Russian people. Yet Petrograd itself is built on land taken from the Swedes, and the article on Finland, printed in another part of this number, shows that the work of Russianizing is being pressed with greater vigor than ever in the western part of the empire. The assurance which Scandinavians desire is rather to be found in the development of Russia's own resources within her own borders in such a manner as to remove the temptation to encroachment on the neighboring states.

Such development is now taking place. The war, which rendered the problem acute, also brought the solution by forcing upon the Russians a peaceful connection between the Finnish and the Swedish railroad systems as well as the development of her own northern ports. We are indebted to the courtesy of the *Geographical Review*, published by the American Geographical Society of New York, for the facts given below and for the accompanying map.

It will be remembered that at the outbreak of the war in August, 1914, many thousands of Russian fugitives passed through Scandinavia to their home, and all these had to be transported over the Swedish railroad to Karungi, where twelve miles of river and swamp divided them from Torneå, the terminal of the Finnish railroad. Hundreds came likewise from the other direction. The two stations in the uninhabited wilderness soon became congested with passengers and freight, and much suffering was unavoidable. To meet the sudden demands on the system, the Russians constructed an extension of the Finnish line northward to Karundi opposite Karungi. This was completed in January, 1915, and reduced the distance to two miles. In order to give greater facility for handling the piled-up freight, the Swedes then extended their lines southward to Haparanda. Perfect connection still waits upon the completion of a bridge across the Torne Elf. By this route, Russia has direct railroad communication with Scandinavian ports.

But what of Russia's own harbors? Hitherto the chief northern port of the Empire has been Archangel on the White Sea, which through the Northern Dvina River and its tributaries is connected by inland waterways with the leading cities in the interior. In the summer of 1915 this port sprang into prominence. Over one hundred large warehouses were built within a year, but still the piers and



MAP OF RUSSIA'S OUTLETS TO THE SEA IN NORTHERN EUROPE

Scale, 1:24,500,000. The inset shows the junction of the Russian and Swedish railroad systems. The railroads leading to the main outlets, Archangel, Kola, and Bergen, are shown in heavy lines; other railroads, in lighter lines with cross-ties.

warehouses were so inadequate that many steamers had to lie out in the stream for weeks before they could unload their cargo. The single narrow track which connected the harbor with the main railroad system at Vologda, 395 miles distant, has been changed to the standard gauge. If it were free from ice, Archangel with its sixty miles of river frontage available for ships drawing up to twenty-three feet, would be one of the best harbors in the world. The river, however, begins to freeze in October, the White Sea a few weeks later, and even with the large ice-breakers especially constructed in England for the purpose, it has proved impossible to keep it open.

Russia owns another northern port, Catherine Harbor, a deep estuary which extends for twenty-seven miles into the land and affords an excellent haven for shipping. An offshoot of the Gulf Stream washes the coast and, so it is claimed, keeps the water open. According to advices from Scandinavia, ice forms upon it, but is so light that it can be crushed with ice-breakers. Isolated from all railroad connection, the port has remained undeveloped, and Kola, at the head of the bay, is nothing but a fishing-village. A Petrograd-Kola line has been mapped out some time ago, but actual construction has been postponed again and again, until the war situation obliged the Russian Government to go to work with all speed. The construction is extremely difficult, for the line passes through the glacial, lake-studded region of northwestern Russia. Many miles of the road had to rest on piles, and through long stretches of swamp and morass, a firm roadbed had first to be provided. Nevertheless, work proceeded at a remarkable rate.

A construction gang of 570 Canadians, who had responded to an advertisement for men accustomed to work in cold climates, returned to America in March and reported that but forty-seven miles of the double-track railroad was yet uncompleted, the entire distance being a little over eight hundred miles. The gap was filled as well as possible by reindeer sledges, but naturally these could not forward the ammunition and other supplies which the Russian Government had hoped to get by this route, and the harbor was jammed with vessels, while freight lay strewn over the beach. According to a report in the *New York Times*, from which we quote, the Canadians had arrived in an October blizzard and had been landed with scarcely any food in a fishing-village twelve miles from Kandalashka. The natives "would give you anything they had, but had nothing to give," except black bread and tea with no sugar. The Canadians killed some of their horses and, with a stew made from vegetables which they found on the beach, managed to subsist until the arrival of the provision ship, five weeks later. Altogether, the expedition had built seventeen miles of track.

# Birger Sandzén

By MARY E. MARSH

## THE FOURTH IN A SERIES OF ESSAYS ON SCANDINAVIAN ARTISTS IN AMERICA

"The whole arsenal of Nature has ever been at the command of strong men and their genius has made them take, not the things which are conventionally called the most beautiful, but those which suited best their places. In its own time and place has not everything its part to play? Who shall dare to say that a potato is inferior to a pomegranate? Which is the handsomer, a straight or a crooked tree? The one that is in its place. I therefore conclude that the beautiful is the suitable."—J. F. MILLET.

THE flat, monotonous prairies of the West have generally been considered ugly and unworthy of artistic expression, while our painters have sought either the majesty of the mountain and the sea or the soft, appealing beauty of the eastern states. Yet one American artist, Birger Sandzén by name, has found a new, strange beauty in the desolate, flat-topped buttes and distant white-walled river banks, in a lonely grove of cottonwood trees or an isolated ranch-house, and has expressed the truth of what he has seen in a personal and straightforward manner.

Sandzén is not an American by birth, for he was born in the province of Västergötland, Sweden, forty-five years ago. He received an excellent education at Skara and in the University of Lund but, when about twenty years old, his growing desire for art training led him to enter the Artists' League (*Konstnärsförbundet*) in Stockholm. Sandzén was fortunate in having as his teachers that broad-minded trio, Anders Zorn, Richard Bergh, and Per Hasselberg, men who did not stifle the individuality of their pupils, but who, in the words of Richard Bergh, believed that "Art is Life." Sandzén received in their studio his first desire toward personal expression. The principles underlying all great art, which he learned in Stockholm, he was never to forget, although technically he was to create an entirely new vehicle for them.

After two years in Stockholm, he entered the studio of Aman-Jean in Paris. This step decided his future, for he met many Americans in Paris and through them became interested in the new world. In the fall of 1894, he went to America. Bethany College, at Lindsborg, Kansas, secured him as a teacher of modern languages and æsthetics. With the interruption of two visits to Europe, when he studied and traveled in Scandinavia, Germany, France, Italy, and Spain, and of a trip to old Mexico, Sandzén has remained in Lindsborg, and is still teaching modern languages in Bethany, besides having charge of the Art School.



SANDZÉN'S STUDIO IN LINDSBORG

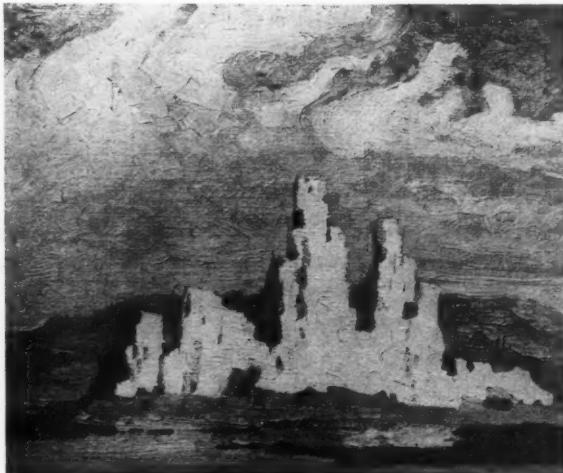
youth, hope and wonderful material resources. A transplanted tree does not strike roots at once. The work of adaptation is slow. For several years Sandzén painted but little. His work was still inspired by his European experiences, and was of slight value. He was neither a Swede nor an American. He had not forgotten the Old World, nor did he yet grasp the New.

As he continued to live on the plains, however, he began to see a kind of beauty in the endless sweep of country. The idea that here at his hand lay a new field for artistic expression, began to germinate in his mind. Instead of looking backward, he began to look forward. His career as an artist began.

Kansas possesses a comparatively dry climate. Hence the sunsets are more brilliant, the distances more transparent, the sunshine more intense than in an atmosphere of more humidity. Sandzén realized that the soft grays, greens, and blues he had used in his studio days must be discarded for pigments of greater intensity. In order to express the vibrant quality of the landscape about him, he must raise the key of his color, just as Monet and his followers found when they began to work out-of-doors in France. In this way Sandzén began to solve his problem, namely to find an adequate personal technique that would interpret the plains he had begun to love.

Ten years he spent in constant study and experiment. He filled

It was quite a step from Sweden to Kansas, especially Kansas in the early nineties. Sandzén had always lived in a country where life was settled, fixed, cultivated; a country of many traditions, where the arts held an honored place. He had come to a land raw, fluid, changing, devoid of native traditions, devoid of art, devoid of all but



*Painting by Birger Sandzén*  
THE WHITE ROCKS



Painting by Birger Sandzén

DRY CREEK

many sketch books, wasted yards of canvas and pounds of paint. Much time he spent out-of-doors, sometimes with sketch book and pencil in hand, when he would make quick, virile sketches, summing up the landscape as simply as possible. At other times he was content merely to wander and observe, for he believed strongly in the training of the memory, and often worked entirely from the impression he had received from some momentary splendor of nature. So many of the most wonderful effects of light thrown on hill and mountain or cloud last but for a moment.

Some of these experiments were failures; many were very crude, while some of them were successful. Lindsborg was far away from art exhibitions or the talk of the studios, and Sandzén worked doggedly on alone, keeping at his work in spite of discouragement and misunderstanding. His wife and a few of his friends realized the value of the experiments and could understand the goal toward which he was striving. The rest looked upon his paintings as the foibles of an otherwise sane and charming man. Kansas was too busy, in those pioneer days, building the great material foundation upon which everything must ultimately rest, to care for "hand-painted oil pictures."

Gradually, however, the years of work began to bear fruit. Experiments ceased to be only experiments. A friend here and there became interested, and at last some few discerning persons began to



Painting by Birger Sandzén

A MOUNTAIN LAKE

buy. A few exhibitions opened their doors to him, although his work is even now comparatively unknown. Yet appreciation is coming. The pioneer days are almost over, and we may hope that this sincere artist will soon obtain the recognition he deserves.

A short discussion of Sandzén's ideas on art as exemplified in his work may be of interest. Although there must necessarily be a certain sameness of technique in any man's work, Sandzén attempts to vary his as much as possible. To him, the word technique means the garment of painting, and he tries to make it fit the thing to be expressed. To illustrate: on his studio wall hangs a still life study representing a huge, white Indian jar encircled with black and yellow insect-like figures. In the foreground is a small earthenware bowl, also of Indian make. It is painted with brush strokes that are broad, rough, and sure. The jar is of the earth earthy. The design is crudely sketched. The whole technical garment is bold and primitive, and in itself conveys the idea that the pottery has been made by a primitive people.

Side by side with this painting hangs another study. It is also a still life, but instead of the earthen jar, there stands a tall, slender green vase, the creation of an artist. The background is a piece of soft drapery with a woven pattern of butterflies. Here the handling is no longer rough, but delicate, soft, and finished. Sandzén has felt the crudity of the Indian ware, and has expressed it by the harsh-

ness of his technique. He has felt the grace and harmony of the modern pottery, and his treatment has been refined in order to express that quality. In like manner does he try to understand the soul of nature. As he is always on a voyage of discovery, his technique has not become petrified, as is so often the case even of gifted men. Sometimes an intimate handling, sometimes a decorative technique, sometimes a broad, sometimes a very detailed treatment are necessary to express different moods of nature.

As might be inferred, this artist is an arch-revolutionist against all formulas and rules, good or bad. To him nature is the only teacher, life the only school. He believes that each individual must discover or rediscover certain truths before these truths can mean anything to him. The popular method of stealing a trick of handling from one master, a tone from another, a composition from a third, he abhors. One recalls a letter of Millet to a young friend, in which he says: "One is never so Greek as in painting naïvely one's own impressions."

The paintings and drawings of Sandzén, although inspired directly by nature, are never "view" paintings. He shuns the panoramic atrocities affected by some of those who paint the mountain scenery of the West. He believes with Whistler that nature is like the keyboard of the piano. One does not sit on the keyboard to compose a symphony.

The method of working which Sandzén has devised is, like all he does, the product of his own temperament. In studying a landscape he makes as many as fifty sketches of it in charcoal or pencil followed by studies in color, and the final painting is the very synthesis of the landscape, sure, clear, and beautiful. He knows exactly what he intends to say before he touches the brush to the canvas, and works slowly and deliberately, with an inner enthusiasm that is often hard



*Painting by Birger Sandzén*

EARLY MORN

to keep in hand. He composes, analyzes, arranges, striving for simplicity and clearness.

Certain moods of nature fascinate this Western painter. There is a particular hour of twilight often seen on the plains after the sun has set, when the sky is still full of color, but the earth is beginning to darken. A moon rises in the east, and the earth fairly quivers in a transparent light which is neither moonlight nor sunlight, but partakes of both. This mood is a favorite one of Sandzén's, and he has expressed the beauty of this hour with considerable poetry.

Hot sunlight appeals to him, especially when it shines on barren cliffs. The rock formations of the West often assume strange figures, formations which resemble castles or ruined temples are common. He likes to draw these rocks in charcoal and pencil or paint them in sunlight, twilight, or morning light. He loves lonely pines against sunset skies and stately groves of trees seen at a distance. The dry, white-walled creek beds of the plains interest him. Desolate, sun-beaten ranchers' cabins he has drawn and painted, although nature, with no hint of man's nearness, more often appeals to him.

In summing up the work of this original painter, the thing which most impresses one, is its utter lack of superficial cleverness, sentimentality, or insincerity. By studying honestly and perseveringly the simple form and color of a primitive landscape, he has gradually learned the great fundamental principles of landscape design and color treatment. In the series of Colorado scenes which he has painted recently the construction is strong and convincing and the color rich and sensitive. As a painter, teacher, writer, and lecturer he exercises a powerful influence on the development of the young national art of the Southwest. Birger Sandzén should be named with the group of men and women like Mary Antin, Jane Addams, Joseph Pennell, and Solon Borglum—to mention but a few—who are trying to free America from outworn traditions and are looking forward to a new day.



*Painting by Birger Sandzén*  
COLORADO PINES

## Editorial

**Marketing Art** "Why do my works not sell in America?" Many a disappointed painter raised that question after the

Exhibition of '12-13, when the crowds and publicity in magazines and press proved that the public were surely interested in northern art. Two answers are usually given: The prices fixed by the artists were exorbitant. The exhibition was educational, not commercial, many of the paintings being bold experiments rather than finished products, or gallery subjects not intended for home consumption.

Let us now, for novelty's sake, call a spade a spade and state downright facts. However virtuous other people may be, we Americans, it must be confessed, love a reputation. We are more likely to buy a painting because the signature of the artist is familiar to us than because subject or treatment make an intrinsic appeal. Our multi-millionaire will squander any number of hundred thousands for a Rembrandt or a Leonardo. He will not part with ten dollars for an unknown painting, though it be by Norway's greatest living artist. Here the Scandinavian painter makes his commercial miscalculation. Deceived by Aladdin stories of some American Mæcenas, he translates the kroner his works bring at home into dollars for the prospective American patron. Five thousand dollars for a Munch, we are told, five thousand for a Kallstenius! Unless he has a name in this country, a foreign painter were wiser to begin by offering a hundred-kroner worth of canvas for ten dollars in New York; that is, if he cares to introduce his work into the United States.

There are notable exceptions, wines that need no bush, art works that need no press agent. Pettersson's grim little wooden figures with their unintentional appeal to Yankee humor sold at sight both in the Scandinavian and the current Swedish Exhibition. Bauer's *Little Pale Face* has elements of the bizarre and of nurserydom that captivated the New York woman who purchased it at the Swedish Exhibition. In such cases, usually, the price is attuned to a modest pocketbook, not to the artist's home reputation.

The Swedish Exhibition of 1916 affords an interesting commentary on the Scandinavian Exhibition of three years ago. Mr. William Henry Fox, who arranged the circuit and had the Exhibition shown first at the Brooklyn Museum, of which he is director, has expressed the opinion that the American-Scandinavian Society in educating public taste and interest was in large measure responsible for the great public interest in the present exhibition. Not without influence, also, we believe, on the sale of pictures. Two artists especially, whose works sold in Brooklyn, were heralded far

and wide three years ago: Anna Boberg and Carl Larsson. It would seem as though public opinion in regard to Carl Larsson were now almost sufficiently educated to justify an exhibition of his water colors in one of the private galleries that show Zorn's etchings on Fifth Avenue.

Other works also were sold at Brooklyn, a Bergström, a Schultzberg, a Torsander, a Pettersson, two bronzes by Börjesen, nine pieces in all—while negotiations are on for others; and it is recommended that some of our Swedish residents show their appreciation of the Brooklyn Museum by presenting a painting to the permanent collection, or at least by taking out a ten-dollar membership in the institution.

Only two Northern painters have obtained a national vogue on this side the Atlantic. Anything they have executed can be sold here at a good price. These two, of course, are Zorn and Thaulow. At the recent auction of the private collection of the late Hugo Reisinger, Zorn's *Bather* brought \$7,000; his *Hall Kesti* \$6,100; a Norwegian winter scene by Thaulow came to \$2,100; and a scene from Venice by the same painter, \$1,000. No less than twenty-nine of Zorn's etchings found purchasers at the same sale. The prices ranged from \$65 for *Mending* all the way to \$950 for a signed proof of *The Toast*, fourth state, a brilliant impression in black ink on bright creamish paper. By comparison a Liljefors brought \$800, a lithograph by Munch \$65, two lithographs by Lund \$10 and \$22.50 respectively. Yet in their own countries we are told Liljefors can exact a price as high as Thaulow, and Munch as high as Zorn.

**Scandinavian Governments Confer** The prime ministers and the foreign ministers of Sweden, Norway, and Denmark met in Copenhagen on March 9 to confer on matters of common interest. The official statement given to the press reads as follows:

"The deliberations were opened by a general conversation on the questions which have occupied the Scandinavian Governments since the outbreak of the war, and particularly after the meeting of the Scandinavian Kings at Malmö in December, 1914. Various important matters which have occurred since were discussed. As regards several special questions of practical interest, an agreement was reached providing for the continuation of the common measures already taken and the new measures to be taken in the interest of the three countries. The deliberations strengthened the good relations between the three States and gave fresh expression of the desire to maintain a loyal and impartial neutrality. The desire to continue the cooperation hitherto pursued was expressed by all those in attendance."

**Integrating America**

In these days when nationalism is uppermost in Europe and the citizens of each warring state are being welded together by bonds of fire, iron, and blood-brotherhood, we in America have suddenly become alarmed at our lack of national fusion. Not even the issue of preparedness serves to bind us together; on this vital question the united sea-boards are opposed by the citizens of the central plains, and everywhere voices are strident. Friend argues with friend, how shall we prepare? Four chief military solutions are before the people: universal manhood service, increase of the regular army, volunteer plans like Mr. Garrison's "continental army," and federalization of the State militias. Apparently no two supporters of any one program—except the conscriptionists—agree on the extent of application; each clings to his own pet plank or is utterly at sea.

One reason for this confusion of counsel is that no one leader has explained to the whole people convincingly just what we are to prepare for. We hear a great deal about the extension of the Monroe Doctrine, but no one will define the Doctrine for us in terms of today. It is a time of little men. Europe has produced no man big enough either to prevent the war or to stop it. America likewise affords no intellect broad enough to replace the national idealism of Hamilton's day with an interpretation of our national purpose in 1916.

"Integrated America" is the title of an essay by Mr. Walter Lippman in a recent issue of *The New Republic*. He interprets Colonel Roosevelt's advocacy of compulsory military training not as a measure needed for safety but as a plan to redeem our spiritual life. "The theory is that if the whole male population could be passed for a definite period through the same discipline, subjected to the same sacrifices, we should be welded into a more homogeneous and accurate people. By being all run through the same hopper we should be squeezed and cut into a nation." Mr. Lippman, however, feels that if the purpose of manhood service is to integrate this nation, the integrating can perhaps be effected by other means. He offers two striking substitute plans to standardize our patriotism. One is through a unified railroad system; the other by means of country-wide insurance.

Let us now inquire if Mr. Lippman's two schemes have succeeded in other countries. As our conscriptionists have often taken the example of Switzerland, let us use Denmark. In Denmark we find the mere external features of the national railroads contributing to the feeling of national unity. The jaunty uniforms of the guards and station masters, the national arms over the depots, the beloved monogram D S B—*Danmarks Stats Baner*—on the coaches, just as the same symbols over the doors of post office and telegraph station,

serve to awaken the sense of an ever-present central government, a feeling of common pride and affection. Denmark has been equally successful with coöperation and social insurance as a national program. The uniformity of Danish butter in the London market—the standard product of a thousand coöperative cows—is symbolic of the Danicizing of the Danes. They have in fact "pulled together," to use Mr. Lippman's words, in another connection, "in habits of coöperation of a quality, that we have never known before." Danish social insurance is also broadly national, although not altogether paternal or compulsory. Sickness and non-employment are cared for by voluntary clubs, to which the government contributes again approximately as much as the members raise by dues. Accident insurance, it is true, is compulsory on the employers. And old-age pensions are a paternal dispensation, the expense being shared by the national treasury and the community in which the applicant resides. Those who reach their second childhood become children of the state, and receive what is considered an honorable reward for deserving, if impecunious, old age. Thus the state is brought home to its households.

The intensive and peaceful development of Denmark in the past generation is a lesson for patriots everywhere. One can almost sympathize with the attitude of the Danish Radical who says, "We need no preparedness; our culture will defend us!" Here is suggestion in plenty for the newer American patriotism on the threshold of which we stand wondering and dazed; for that purifying loyalty of spiritual coöperation and idealistic rivalry which the great nations shall some day adopt instead of glorifying but annihilating war.

#### Scandinavian- ism in 1792

A passage from Professor Gjerset's history of Norway recalls an address before the Scandinavian Club, *Nordiske Forening*, in London, January 28, 1792, when the Danish historian, F. Sneedorff, said in speaking of the political situation in the North: "You will notice that Russia has gained control of the commerce of the Black Sea, and it is no imagined danger if you fear the same in the Baltic." "When Germany and Russia," he continued, "join hands across the Baltic Sea, it will be too late for us in the North to unite. There will then be nothing left for us but to die, or to hide among the mountains, even as our fathers did behind their shields, and to disappear as states. But what power can be dangerous to a united Scandinavia? Our mountains, our islands, our united fleets, our severe climate, our love of liberty, of our fatherland, and our kings will make it impossible for any power on earth to deprive us of our independence."

**Scandinavianism in 1397** In his *History of the Norwegian People* Professor Knut Gjerset has made some acute observations on the failure of the Kalmar union in 1397 to cement forever the three Scandinavian nations. "The principle of elective kingship was retained, and each kingdom kept its full sovereignty and autonomy, its system of laws and administration. With the exception of the king, no central government for the united kingdoms existed, and nothing was specified as to any duties which they owed each other as members of the union, except what was found in the unfinished draft of the points on which an agreement had been reached. As to the outward evidences of the compact entered into, the three realms could not have been united by more slender ties. But what Margaret had failed to do directly might in time be done indirectly, since the council had failed to adopt a constitution defining the relation of the kingdoms to each other, or limiting the power of the sovereign. The kingdoms had become associated under the same ruler; the ever-present force of circumstances might do everything else that an ambitious and autocratic ruler might wish, since no written constitution existed to remind the people of the limit of his power, or of the extent of their own rights. Even a poor constitution could have been amended, and would have taught the people the art of constitutional government, but the magnates assembled at Kalmar, who seem to have guarded so jealously against any encroachments on their own liberties, failed with almost childish fatuity to safeguard those liberties for the future."

**The Third Scandinavian Concert** The American-Scandinavian Society, on March 25, gave the third and most successful of its annual concerts in Carnegie Hall, New York. Avoiding the pit of length and heaviness into which Scandinavians sometimes fall, the committee had arranged a brief, well-contrasted programme that did not allow the interest of the listeners to flag. Popular prices and judicious publicity had contributed to fill the hall with an audience of approximately 2,500 people, of whom many were Americans without Scandinavian affiliations. The press was uniformly cordial, the male chorus singing, as something unusual, especially attracting notice. The *Evening Post* remarks that "Indeed, it seemed a pity that this well-trained body of men should not have a larger place on the programme. As it was, the two *a capella* numbers given after the opening by the orchestra served only to whet the appetite." The *Evening World* also lays stress on the chorus singing "of which there was not enough for some of us." The *Sun* speaks of the "delightful spirit" in the work of the chorus and orchestra, while the *Times* closes its review with the words:

"The evening offered much that was valuable and had the additional appeal of being out of the ordinary." *Musical America* gives the warmest praise to Ole Windingstad, saying:

"A lion's share of praise for the artistic success of the concert is due to the conductor, Ole Windingstad, who is a musical idealist of the finest type. With great devotion to the cause, he gave his services unstintedly to the training of the Scandinavian Symphony and the All-Scandinavian Chorus of 150. Considering that he had only two orchestral rehearsals of the programme, this Norwegian musician gained really remarkable results in the Alfvén "Midsommervaka" (repeated from the first concert upon request), and the Eyyvind Alnaes "Symphonic Variations." There was nothing pedantic about the latter work, and the effective treatment of the original theme made the number worth bringing forward. One must admire the achievements of Mr. Windingstad with the chorus of working men, a majority of whom cannot read music at all and have to be taught their parts by rote. With a splendid degree of precision and a surprising creation of nuances, the chorus sang the Lange-Müller "Kornmodsglansen" and Söderman's "Bröllopsgården," and there was rousing virility in the chorus's delivery of two stirring songs from Grieg's "Sigurd Jorsalfar," in which Albert Lindquist, the tenor, sang the solo parts."

The soloists, Herman Sandby on the 'cello and Marie Sundelius in songs by Alfvén, Sjögren, and Bror Beckman, were received with enthusiasm. Of the latter the *Tribune* says that "she gave as perfect an exhibition of song singing as has been heard in New York." The *Sun*, in speaking of Sandby's Concerto in D Major, which he played with the orchestra, writes that "it contains some lovely melody and attracts especially in the slow movement for its well-portrayed feeling. It was played with excellent tone and good technique."

The expenses of the concert were as follows: soloists and accompanist, \$220; orchestra, \$736; chorus, \$72.75; Carnegie Hall, \$306; clerical work, \$40; newspaper advertising, \$234.25; publicity, printing, and postage, \$186.37; miscellaneous, \$44.50; total expenses, \$1,839.87. The net income from sale of tickets was \$1,881.90, leaving a surplus of \$42.03. This is in part gratifying, since for the first time there is no deficit, yet not altogether satisfactory. It is plain that in giving a concert worthy of its object "to make Northern music known in America" and giving it at prices within the reach of all, the management is, financially, skating on very thin ice. Some unauspicious circumstance—such as bad weather—would hopelessly disturb the balance. Even with the utmost care, the expenses cannot well be lower than they were this year, and may often have to be larger, but three hundred dollars more on the expense side of the budget would make a deficit even were every seat in the house taken. Experience points, therefore, to an endowment of Scandinavian music as the only possible guarantee that the work can be carried on along the present well-planned lines.

## Current Events

### Sweden

¶ A despatch from Stockholm dated March 23 states that three Socialist editors, Höglund, Oljelund, and Hedon, have been arrested on a charge of high treason in consequence of a resolution adopted at a Socialist conference to declare a strike against military service and a strike of Government employees in case Sweden were to enter the war. Höglund recently drew attention to himself in the Riksdag by an attack upon the King and Queen and by voting against the appropriation for the royal family. ¶ The resolution represents only the extreme wing of the party. The great Socialist leader, Hjalmar Branting, weeks before the conference, warned his followers against taking part in it and repudiated the actions of Höglund. At the same time, Branting has taken issue with Prime Minister Hammarskjöld in the Riksdag for the unyielding attitude of the Government toward England. A large element in the Socialist and Liberal parties is as strongly pro-English as the Activists are pro-German, but with the exception of the Höglund faction all parties give their loyal support to the policy of the Government as stated by the Prime Minister during the debate on the budget: to avoid war, by every honorable means, but to be prepared for it if it should be inevitable. ¶ Representatives of the National Suffrage Association waited on the Prime Minister on January 17. The Minister received them courteously, but did not hold out any hope that the Government would bring a proposition favoring woman suffrage before the Riksdag during the present session. ¶ The Estate of the Nobles assembled in a special meeting on February 15 to abolish the few prerogatives still remaining to them under Swedish law. Chief of these are the right to be executed with a sword if sentenced to lose their heads, to keep a family chaplain, and to give corporal punishment to their servants. ¶ According to statistics published in *Svenska Dagbladet*, the gross tonnage of the Swedish merchant marine suffered a loss during 1915 of 85,000 tons, chiefly due to the sale of vessels. Many of these have gone to swell the Norwegian fleet. ¶ The coast traffic of southern Sweden has been rendered extremely difficult since the Germans mined the waters of Öresund as close as possible to Swedish territorial waters. The Danish side of the narrow passage was mined in September. ¶ Purveyors to the fighting armies have reached even the Lapps who have been besieged by agents offering them high prices for their reindeer. ¶ Klas Pontus Arnoldsen, the author and peace apostle, who together with the Dane Fr. Bajer received the Nobel Peace Prize in 1908, died in Stockholm on February 20.

## Norway

¶ The Storting against the vote of eighteen Socialist members resolved, on February 2, not to give notice of the termination of the Integrity Treaty by which England, France, Germany, and Russia jointly guarantee the integrity of Norway for a period of ten years. The treaty thus automatically remains in force. The action of the Storting has been criticized by the Swedish Government organ *Stockholms Dagblad*; many Swedes feel that the treaty, which followed close upon the break in 1905, carries a sting toward Sweden. Against this conception Professor Bredo Morgenstierne protests in *Morgenbladet*. He declares that the treaty merely took the place of the joint international agreements naturally dissolved by the termination of the Union, and that it implies no unfriendliness to the other nations of the North. On the contrary, he says, it was preferred to arbitration treaties, because it did not compel Norway to remain passive in case Sweden or Denmark were attacked. ¶ The craze for speculation in shipping shares has penetrated to remote mountain valleys and down to messenger boys and school children. The papers are filled with advertisements offering stock, and the agents are working day and night to fill orders. A common practice is to buy shares and sell them a few days later at an advance. The law requires ten per cent. of the subscribed capital to be paid in cash, but experience shows that this is not enough to control illegitimate jobbing, and the Government is framing a more severe measure. The Bank of Norway has issued a warning to its branches not to accept shipping shares as securities. ¶ The amount of legitimate shipping business actually carried on is enormous for a country of the size of Norway. The Norwegian shipyards have been unable to supply the demand, and up to the end of 1915 twenty-seven vessels had been ordered in the United States. ¶ The German Government has finally agreed to pay an indemnity of 29,000 pounds for the tank steamer *Belridge*, which was injured by a torpedo on February 19, 1915, the day after the blockade against England was declared in force. The *Belridge* was the property of Wilhelm Wilhelmsen in Tönsberg. ¶ Norsk Hydro has sold the American rights for producing nitric acid according to the Birkeland-Eyde method to the Dupont Powder Company in Wilmington, Delaware. The exclusive right of using the Norwegian processes for the manufacture of lime saltpeter and other nitrates for agricultural purposes has not yet been sold to anybody in the United States. ¶ The excavated viking ships, which have hitherto been unsatisfactorily housed in the heart of Christiania, are to have their own building on the island of Bygdö in connection with the national outdoor museum.

## Denmark

¶ The excellent provisions of Denmark for dealing with labor troubles have been put to a severe test this year with six hundred contracts expiring at a time when the cost of living is estimated as thirty per cent. higher than usual. The Amalgamated Trades Association desired to have the contracts considered separately, and the Employers' Association yielded this point. With the aid of the Conciliator, who is a state official, one after another was settled amicably, but some unions, growing impatient of the slow progress, declared strikes. A strike of the bricklayers tied up building operations in Copenhagen. The Employers' Association answered by threats of a lockout that would have made 70,000 men idle. At a conference of both parties beginning at noon on February 22 and lasting till seven in the morning of the following day, the matter was threshed out in all its aspects, and the employers finally agreed not to declare the lockout for the present, but to allow the work of adjustment to proceed peaceably. Up to March 1 contracts affecting 45,000 men had been signed, generally on a basis of a small rise in wages and in many cases with a temporary increase to meet the present high cost of living. ¶ The tax on incomes derived from the war has enriched the coffers of the state beyond all expectation. In four months six million kroner were collected. The measure has, in fact, worked out so well in practice that the Government is framing a proposition to extend its scope to other enterprises that show an increase over the mean income for the last three years, even when not directly traceable to the war. It is to affect incomes as low as 6,000 kroner and will be graded from one to thirty percent. ¶ All the resources of the state will be needed to meet the various public provisions for alleviating want due to the high prices. A law which was rushed through a few days before Christmas puts at the disposal of the communes ten kroner per individual for special poor relief. ¶ The seriousness of the guarantee against re-export given the British Government by the Merchants' Guild in Copenhagen is shown by a judgment recently passed by the Arbitration Court against the firm O. Madsen. A confidential clerk had bought 750 sacks of coffee in the name of the firm, signing a declaration that the goods would not be exported to any country at war with England. In spite of this he had sold the coffee to a third person who was caught in the act of attempting to ship it to Lübeck. The firm was sentenced to pay 131,400 kroner, that is double the value of the goods at the highest market price, and in addition a fine of 3,000 kroner. ¶ The Danish Foreign Office has issued a statement denying absolutely the rumor that Denmark had given Germany the right to establish a maritime base on St. Thomas.

## Books

PELLE THE CONQUEROR. III. THE GREAT STRUGGLE. By Martin Andersen Nexö. Translated by Bernard Miall. New York: Henry Holt and Company. 1915.

We left Pelle at the end of the second volume on the steamer for Copenhagen and find him at the beginning of the third in that city, living in a peculiar ramshackle aggregation of constructions to which Nexö gives the name "The Ark." The latter is a wooden building that has grown by accretion, extension after extension having been added, after the manner of medieval domestic architecture of the Gothic type, to its humble kernel. Wooden balconies and staircases are the only adornment of a great courtyard over-supplied with the odors and indecencies of poverty; in it children play in innocence about the mouths of great sewers and over it pass prostitutes to repair to parental abodes for provisional periods of relative innocence. Pelle, who lives with a group of brothers who have one sister, is made one of their happy number, becoming thus one of the "Family." In this group there is exemplified another of the outcomes of the close-packed communal existence of the poor: their development of a remarkable system of cohesion in family circles, an affection of very permanent nature toward the other members of the group, a stern devotion to the practical, and particularly, to the sentimental interests of the family circles. And then, outside the circle, the delightful and frivolous Hanne, with the veneration that especially the poor and suppressed feel for that which is new and strange, Hanne playing princess, Hanne fair and blonde and remote, who feels the irresistible attraction for all that is outside of her own sordid sphere, and who cannot, therefore, offer any mental or physical reservations against the brutal sailor by whose act a certain stability and permanence of attention are brought into her life: Hanne, whether maiden, mother, or corpse, is a pathetic picture of that love of physical pleasure which is one of the few redeeming features in the life of the disinherited.

It is probably only on the basis of a physical life so warm and engaging that Nexö could have built his more abstruse sections,—those relating to the struggles of the working class as a whole; for without the soil of love and companionship in which to flourish, the paler interest of the general weal could hardly hold the attention for long. But these portions that deal with the growth of the Socialist movement in Denmark are undoubtedly the parts of this book that will be considered, by later generations—and they will not have forgotten this book—as its most strikingly new contribution to the development of the novel. The formation of a trade union (that of the shoemakers), the early struggles to found a Socialist daily paper, the experiment of a lockout by employers,—even, finally, the putting through of a national strike,—all these are narrated with an evident intimacy with the details of such subversive activities. And it is amusing to see employers appeal to the patriotism of their workers, while they themselves are importing cheaper foreign labor to displace their own compatriots in the factories. In short, I have never read so beautiful and convincing a prophecy of that International of all men and women that is the hope of the humanity of the future. To put Nexö's contribution into a sentence: he has done for the novel what Hauptmann did for the drama in *The Weavers*; he has socialized it, cast out from it the Great Man Theory, and made it breathe and bleed with the organs of many men. "We await the appearance of the fourth volume with considerable interest."—JACOB WITTMER HARTMANN.

## Brief Notes

"Ibsen and the Classic World" is the title of an essay in *The Classical Journal* for January, 1916, by Professor Andrew Runni Anderson, in which he shows that the Norwegian dramatist's reaction to Latin and Greek literature is by no means limited to *Catiline* and *Emperor and Galilean*.

The Norden Club in Jamestown has again shown its enterprise and public spirit by acquiring for its rooms the valuable collection of busts that ornamented the Swedish Hall of Fame in the Panama-Pacific Exposition. The busts are copies of Swedish originals. They are twenty in number and include several of Sweden's greatest kings besides such names as John Ericsson, Jenny Lind, Fredrika Bremer, Tegnér, and Linné—to mention but a few of those best known in America.

Through the generosity of J. Josephson of Stockholm a copy of Eldh's Wennerberg statue, recently dedicated in Minneapolis, will be raised in Djurgården in the Swedish capital.

Velma Swanston Howard's excellent translation of Strindberg's *Easter* was produced by the Drama Society of the University of Dublin in the Little Theatre, beginning March 3. The society was formed for the purpose of staging the best national and foreign plays and is limited to one play every two months.

"Henrik Lund of Norway" is the title of an article by Christian Brinton in the *International Studio* for May, 1915. Mr. Brinton thinks that Americans are weary of the more conventional, standardized work of their own painters and find "the big, dashing canvases of such a man as Lund—inspiriting to a degree which we can scarcely fail to appreciate." Among the newspapers that have contained notable articles on Lund's exhibition are the *New York Times*, the *Herald*, the *World*, the *American*, the *Sun*, the *Globe*, *Town and Country*, and the *Brooklyn Eagle*.

Announcement is made by Doubleday, Page & Co. of the forthcoming publication of Selma Lagerlöf's new novel, *The Emperor of Portugallia*. Mrs. Velma Swanston Howard has been at work on this book for some months and it will probably not be published until next fall. This spring, Doubleday, Page & Co. will bring out a new edition of *From a Swedish Homestead*, by Selma Lagerlöf, translated by Jessie Brochner, which was issued in America several years ago. The second volume of *Jerusalem* will follow *The Emperor of Portugallia* as soon as possible.

Northern literature plays an important part in an extension course for teachers at the College of the City of New York. Lectures by Dr. Louis S. Friedland on "Comparative Literature of Modern North Europe," include Ibsen, Björnson, Strindberg, Ellen Key, Selma Lagerlöf, and Knut Hamsun.

Dr. Victor Oscar Freeburg, instructor in English in Columbia University, is the author of *Disguise Plots in Elizabethan Drama*, 1915, published by the Columbia University Press. Dr. Freeburg is of Swedish descent and was one time a student of Bethany College at Lindsborg.